

SHORTS

Texas film crew changes

The director and producer of *Texas: The Big Picture* (formerly *A Land Called Texas*) have been replaced in a dispute over “creative differences.” Oscar-winning director **Al Reinert** left the project a day before the final shoot was scheduled to start in October, several weeks after producer **Susan Vogelfang** had resigned. Reinert directed the space documentary *For All Mankind* and wrote the screenplay for *Apollo 13*.

Former line producer **Scott Swofford** is now directing, and **Jan Wieringa** of Austin-based ad agency **GSD&M** is the producer. Reinert’s script is being reworked by **Tim McClure**, the “M” in GSD&M and a member of the board of the **Bob Bullock Texas State History Museum**, which commissioned the film.

The film was originally intended to be ready in time for the 2001 opening of the museum. **Bob Rogers** of **BRC Imagination Arts** submitted the first film proposal, but eventually GSD&M was selected to serve as executive producer for the film. The museum opened, and Reinert’s script was approved in December 2001. Filming began in April.

According to Wieringa, the footage shot by Reinert and Vogelfang over the past year will be used in “a new and different way” in the reworked film, set to premiere in April on the second anniversary of the opening of the Austin museum.

Cincy museum seeks public funds

The **Cincinnati Museum Center**, a complex of three museums and an IMAX Dome theater, has concluded that it needs public funding to continue operations. The center has operated for 13 years with no direct government support, but a series of deficits and the recent downturn in the stock market have cut its endowment by 35%. Riots in April 2001 and the opening of another IMAX theater in nearby Newport, KY, have dropped the Omnimax theater’s income from \$2 million a year to \$1.3 million.

CEO **Douglass McDonald** is asking local government and corporate sponsors for \$4 million a year to subsidize the cen-

ter, which serves 1.5 million visitors a year, more than any other Ohio museum. He proposed that the money come from a tax levy, state or local governments, or corporate donations.

JSTC expects 350 at Nov. meeting

A record crowd of more than 350 is expected at the **Japan Space Theater Conference**, Nov. 25-27. The meeting will be held at the **Mercian Shinagawa IMAX Theater** in Tokyo. The meeting will include screenings of 19 new films, more than were shown at the recent GSTA meeting in Toronto (see page 1), a trade show, and seminar sessions.

The January issue of *LF Examiner* will include a full report.



Ocean Oasis won the LF Award at Wildscreen.

Wildscreen 2002 festival in Bristol

Reported by Arabella Cecil

The 11th Wildscreen conference, the world’s leading festival of moving images from the natural world, took place in Bristol, England, Oct. 13-18, drawing 650 delegates from five continents. Five films reached the LF finals: *Australia: Land Beyond Time*, *Bears*, *Great North*, *Lost Worlds: Life in the Balance*, and the winner of the Large Format Award, *Ocean Oasis*. **Neils de Jong Franken** presented the award to director **Soames Summerhays**. (The BBC’s *Blue Planet* TV series took the Golden Panda Award.)

The conference featured an LF master class chaired by **Chris Palmer** of the **National Wildlife Federation**. The panel included **Neils de Jong Franken** from the **Giant Screen Consortium** of Quebec, the BBC’s **Peter Georgi**, **Tim Liversedge**, **Alison Roden** of **NMSI Trading**, and

Soames Summerhays. **Phil Streather** (**Principal Large Format**) spoke from the floor on the strengths and challenges facing HD conversions to 15/70, and the possibilities for underwater 3D filming. **Charlotte Brohi** of the **Houston Museum of Natural Science** commented on the importance of establishing theaters’ interest in a topic before substantial development spending, let alone production.

Two Japanese theaters close

The **Fujitsu Dome Theater** in Chiba City, Japan, closed on Sept. 30, and the **Hotaka IMAX Theatre** in Nagano is slated to close later this month.

Fujitsu, a leading computer and semiconductor manufacturer, reportedly decided that the theater, which opened in 1992, was no longer profitable, and opted not to renew its lease with **Imax Corporation**. Although Fujitsu is not in financial difficulties, it is following a trend of many Japanese companies to cut unnecessary expense in light of the continuing recession. (Earlier this year, **Sony Music Enterprises** closed the **Tokyo IMAX Theatre** for similar reasons.)

The official announcement says that the Hotaka theater, which opened in 1995, will only be closed temporarily. However, sources in Japan tell *LFX* that they do not expect the theater to reopen. The theater and nearby glass craft museum have struggled to attract tourists in the winter.

Space Station sole LF Oscar hope

Imax Corporation’s Space Station is the only LF film submitted for Oscar® consideration this year. The film was submitted in the documentary feature category. The nominations for the 75th Academy Awards® will be announced on Feb. 11, 2003, and the ceremony will be held on Sunday, March 23.

MacGillivray wins museum award

On Nov. 4, the **Museum of Science** in Boston presented **Greg MacGillivray** with the 2002 **Bradford Washburn Award**, which recognizes “an outstanding contribution toward public understanding and

(see SHORTS on page 13)

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Over 750 Attend GSTA 2002 in Toronto

The **Giant Screen Theater Association®** celebrated its 25th anniversary at the annual conference and trade show in the birthplace of the LF industry, Toronto, ON, Canada, Sept. 30 through Oct. 4. More than 750 delegates attended the meeting, at which they saw a record number of new films, heard panel discussions on the current state of LF theaters worldwide, and honored industry founders and award winners. The trade show included booths for 27 LF companies.

At 769, attendance was lower than the 850 organizers had hoped to see, but executive director **Mary Ann Henker** told *LFX* that the difference was within the expected range, and that the association was able to make on-site adjustments to keep the meeting in the black.

Three IMAX® theaters in Toronto played host: the **Cinesphere** at **Ontario Place**, the first permanent LF theater (and with 752 seats, one of the five largest in the world); the **Ontario Science Centre**, whose IMAX Dome theater opened in 1996; and the **Famous Players Paramount**, only a few blocks’ walk from the conference hotel.

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New Films

For most conferees the highest priority is seeing the latest crop of films, and this year’s meeting provided an embarrassment of riches, with 17 new films (plus six shorts) and 16 films in progress. (See the box on page 6.) The two films that created the greatest buzz were *Pulse: A Stomp Odyssey*, and *Jane Goodall’s Wild Chimpanzees*. The former’s crisp, clear, 15/70 photography and brilliant sound sparked spontaneous applause during the screening, and the latter had a strong emotional impact on many viewers, judging from the sniffing sounds heard in the theater.

On the other end of the spectrum, three films drew puzzled if not outright disdainful reactions: *Blue Magic*, an underwater 3D documentary captured with digital cameras, was unexpectedly dark and colorless, and its slow pace led one wag to dub it “Into the Sleep.” *Legend of the Forest: Special Edition*, a repurposing of a 1987 35mm animated feature by the famous Japanese animator **Osamu Tezuka**, appeared to Western eyes to be highly derivative of Disney animation, while its dark environmental message, including a Hitler-like villain and a murder/suicide climax, made it an unlikely prospect for North American theaters. And **nWave Pictures’ SOS Planet**, created for an environmentally oriented theme park in the Netherlands, struck many viewers as too much of a commercial for the park. (nWave responded immediately to such comments by trimming two minutes from the film and reducing some of **Walter Cronkite’s** narration.)

Films in Progress

The Films in Progress session featured (See GSTA on page 6)

Star Wars Opens Big

Star Wars, Episode II: Attack of the Clones: The IMAX Experience® opened in 58 IMAX theaters in the U.S. and Canada on Friday, Nov. 1, a scant seven weeks after the film was first announced. By the end of the first week the film had grossed US\$1.98 million, for a per-screen average of \$ 34,203, the highest per-screen – including conventional and LF titles – of the week. (Several other LF films, including *Fantasia/2000* and *Everest*, have opened with higher per-screens.)

Virtually every theater that *LFX* heard from reported sellouts or near sellouts for most of the opening weekend.

Crowds of costumed fans thronged the first shows, especially at theaters with a midnight show on Thursday. The official *Star Wars* Web site (www.starwars.com) promoted and coordinated local fan activities at 42 of the 58 theaters. Phalanxes of fans in white storm trooper and black Darth Vader outfits helped generate local media coverage.

Officials at distributor **Twentieth Century Fox** had originally predicted the film would get as many as 80 bookings, which (See STAR WARS on page 13)

* Rather than repeat this cumbersome 11-word title every time, or use an abbreviation (SWEIIAOTCTIE?), we will, for the time being, refer to this film simply as *Star Wars*, risking the terrible wrath of Mr. Lucas and his legions of lawyers in our sacred quest for readability.

Premiering This Month:

SOS Planet
Santa Vs. the Snow Man
Star Wars, Episode II (IMAX)
Treasure Planet
See page 12.

Founded 1997 as MaxImage!

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by Marty Shindler

Unlocking the Gates

“Are you going to be playing *Star Wars*?” I asked the manager of an institutional LF theater at the GSTA conference.

“You bet!” was his enthusiastic response, “We think the film will bring in a lot of people.”

“Did you play *Beauty and the Beast*.” I asked.

“No, it didn’t meet our mission,” came the unhesitating reply.

Taken aback, I said that I would have rated *Beauty and the Beast* a lot higher on the educational scale, relatively speaking, than *Star Wars*. After all, *Beauty and the Beast* has very important life messages: beauty is only skin deep, you can’t tell a book by its cover, etc. Furthermore, *Star Wars* has violence and the suggestion of a sexual relationship between Anakin and Amidala.

The manager had no response and, as happens at industry conferences, the conversation shifted to other matters.

Now don’t get me wrong, I think *Star Wars Episode II: Attack of the Clones* is a fun film with some excellent visual effects and sound design work. I have already seen it twice, on film during opening weekend and later digitally. I plan to see it at a local LF theater soon.

I’ve spent over ten years of my business career employed by and/or consulting to **Twentieth Century Fox**, **Lucasfilm**, and **Industrial Light and Magic**, so the *Star Wars* franchise has been crucial to many aspects of my career. More than that, it’s in my blood: I put on my Darth Vader wristwatch this morning, knowing I was going to be writing this column.

So I was intrigued by the manager’s answers and asked other people similar questions over the next few days. A few times I mentioned *The Lion King*, because I think that film also has more educational value than *Star Wars*. While neither *The*

Shindler’s Site

Lion King nor *Beauty and the Beast* would necessarily fulfill many of the criteria of public school curricula, the values depicted in both films are important. The circle of life, for instance, is an important concept for children and adults alike. And most importantly, both are excellent films by any criteria.

The reasons I was given for playing *Star Wars* were primarily related to bringing in audiences. A representative of a space center favored *Star Wars* for its space theme. Other people’s reasons for not showing the film included its lack of relevance to the mission, unacceptable lease terms, prior booking commitments, and perhaps most importantly, the significant cost of upgrading the platter system. Several of these points were also cited as reasons why *Beauty and the Beast* didn’t capture more institutional theaters. Nevertheless, I am most impressed that nearly one third – 17 out of 58 – of the theaters showing *Star Wars* are institutional.

The GSTA conference was interesting for a lot of reasons. The panel on the State of the Giant Screen Industry probably caused more buzz than any other single event, because it was so pessimistic. ***Pulse: A Stomp Odyssey*** created the best positive buzz of the conference.

There are many reasons why the State of the Industry panel felt their theaters specifically, and the industry generally, are performing poorly. It is clear that the cost of equipment, royalties, prints, marketing, and overhead needs to be reduced.

But many producers with whom I spoke believe that their films would attract an audience if only theaters would show them. Producers see the film buyers as gate keepers, preferring to book films they believe the audience *should* see instead of films that the audiences might *want* to see. They work behind locked gates, then complain that attendance is disappointing.

There is no question that audiences are interested in a film like *Star Wars*, and some institutional film buyers have unlocked the gates. For

commercial theaters the film is most welcome, given the dearth of similar product.

The success of the LF edition of *Star Wars* will depend on whether enough people want to see it a second or third time, want to spend the money at the theater when it will be on DVD soon, and a host of other factors. But a property like *Star Wars* is a good bet. Even so, one film alone cannot turn the industry around, so it is fortunate that several other very entertaining films were presented at the conference.

These are difficult times for many. Corporate sponsors have been going through their own rough waters and may no longer have the discretionary funds that are so important to institutions. Some must decide between layoffs and charitable donations.

An Associated Press article that appeared recently in the *Los Angeles Daily News* recently stated: “Museums make cutbacks, reduce budgets, lay off personnel. Symphony orchestras search for new donors, new ways to get cash. A theater group pulls back its cast sizes. A big city opera cuts salaries of its top directors. This is the drama of making the arts work in a slowing economy.”

On the other hand, this year’s conventional theatrical box office grosses are 13% ahead of 2001, according to **Nielsen EDI**. That means that people are spending their entertainment dollars on movies, just not the natural science movies that are the favorites of gatekeepers everywhere.

It is time to show films that the audience wants to see, not what they are forced to see. One of the answers to the current crisis is to unlock the gates and begin exhibiting a wider range of product, a philosophy that I have long espoused. The gate is ajar. Let’s let the audiences decide once they have passed through the gates. May the force be with you!

Marty Shindler is CEO of The Shindler Perspective, Inc., an organization specializing in providing a business perspective to creative, technology, and emerging companies. Marty may be reached at Marty@iShindler.com.

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Distributors' abbreviations are listed in **bold>.**

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G-9 Sainam Sagar 20, Peddar Road Mumbai, 400 026 INDIA Tel: +91-22-382-3649 Fax: +91-22-388-6659</p> <p>Big Films, Inc. 995 Wellington St., Suite 200 Montreal, QC H3C 1V3 CANADA Tel: 514 878 9999 Fax: 514 878 0617</p> <p>Bob Bullock Texas State History Museum 1800 North Congress Ave. Austin, TX 78701 USA Tel: 512 936 4600 Fax: 512-475-3366 www.tspb.state.tx.us/tspb/tSHM/Home/Home.htm</p> <p>BRC Imagination Arts, Inc. 2711 Winona Avenue Burbank, CA 91504 USA Tel: 818-841-8084 Fax: 818-841-4996 www.brcweb.com</p> <p>British Film Institute 21 Stephen Street London, England W1P 1PL UNITED KINGDOM Tel: +44-20-7815-1326 Fax: +44-20-7815-1378 www.bfi.org.uk</p> <p>British Film Institute IMAX Theater 1 Charlie Chaplin Walk South Bank, Waterloo London, England SE1 8XR UNITED KINGDOM Tel: +44-20-7902 1210 Fax: +44-20-7902 1212 www.bfi.org.uk/showing/imax/index.html</p>	<p>Buena Vista Pictures Distribution BVP 350 S. 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Calgary, AB T2G 3H1 CANADA Tel: 403-263-6036 Fax: 403-263-6130 www.extremefilm70mmfilm.com</p> <p>Famous Players Paramount Toronto 259 Richmond Street West Toronto, ON M5V 3M6 CANADA Tel: 416-368-5600 www.famousplayersmovies.com/ PARAMOUNT.asp?TheatreID=209</p> <p>Famous Players, Inc. 146 Bloor Street West Toronto, ON M5S 1P3 CANADA Tel: 416-969-7800 www.famousplayers.com</p> <p>Fujitsu Makuhari System Laboratory 1-9-3 Nakase, Mihama-ku Chiba City, Chiba Pref. 261-0023 JAPAN Tel: +81-43-299-3215 Fax: +81-43-299-3219</p> <p>Futuroscope RN 10, BP 2000 Jaunay-Clan, 86130 FRANCE Tel: +33-5-49 49 30 00 Fax: +33-5-49 49 30 30 www.futuroscope.fr</p> <p>Gaylord Entertainment 1 Gaylord Drive Nashville, TN 37214 USA Tel: 615-316-6580 www.gaylordentertainment.com/</p> <p>Giant Screen Consortium 995 rue Wellington, Suite 202-A Montreal, QC H3C 1V3 CANADA Tel: 514-396-2223 Fax: 514-396-2227 www.cfg-gsc.com</p> <p>Giant Screen Films GSF 500 Davis St., Suite 1005 Evanston, IL 60201 USA Tel: 847-475-9140 Fax: 847-475-9145 www.giantscreensports.com</p> <p>Giant Screen Theater Association 444 Cedar St, Ste 810 Piper Jaffray Plaza Saint Paul, MN 55101 USA Tel: 651-292-9884 Fax: 651-292-9901 www.giantscreentheater.com</p> <p>Goto Optical Manufacturing Co. GOTO 4-16 Yazaki-cho Fuchu-shi Tokyo, 183-8530 JAPAN Tel: +81-423-62 5311 Fax: +81-423-61 9571</p>	<p>Graphic Films Corporation GFC 3341 Cahuenga Boulevard West Hollywood, CA 90068 USA Tel: 323-851-4100 Fax: 323-851-4103 www.graphicfilms.com</p> <p>GSD&M 828 6th Street Austin, TX 78703 USA Tel: 512-427-4736 www.gsdm.com</p> <p>Gulf Coast Exploreum Museum of Science PO Box 1968 Mobile, AL 36633 USA Tel: 334-478-3800 Fax: 334-471-4686 www.exploreum.net</p> <p>Helikon 554 Napa Road Sonoma, CA 95476 USA Tel: 707-935-7379 Fax: 707-935-7678 www.helikon.com</p> <p>Hotaka IMAX Theatre 8161-1 Ohaza Ariake Hotaka-cho Minami Azumi-gun, Nagano Pref. 399-8301 JAPAN Tel: +81-263-83-4800 Fax: +81-263-83-5533 www.arthills.co.jp/imax/</p> <p>Houston Museum of Natural Science HMNS 1 Hermann Circle Drive Houston, TX 77030-1799 USA Tel: 713-639-4600 Fax: 713-523-4125 www.hmns.org</p> <p>Image Productions 200 42nd Ave N Nashville, TN 37209 USA Tel: 615-297-4410 Fax: 615-298-4420</p> <p>Image Quest 3-D, Ltd. 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Photo courtesy of Pacific Science Center

Baker Retires After 40 Years at Pacific Science Center

by Diane Carlson

When **Howard Baker** entered this world in 1928, his dad was showing *The Jazz Singer* and making an incredible \$75 per week as a projectionist. Howard was born in Winnipeg, Canada, and followed in his dad's footsteps as a projectionist. He started visiting projection booths at age 12 and by 17 was running projectors. Like his dad, he has celebrated 50 years as a projectionist.

Howard has seen it all. He's run 8-, 16-, 35-, and 70mm, Cinerama (three-strip 35mm), and an unusual 65mm military spec film in the U.S. Pavilion at the 1962 World's Fair in Seattle. Predating IMAX, this "large format" film was projected from a "pill box" in the center of a Buckminster Fuller geodesic dome dubbed the Boeing Spacearium.

The day after the fair closed, the U.S. Pavilion became the **Pacific Science Center**. It featured the fair's popular programs including the dome film and a seven-projector show, *The House of Science*, by Ray and Charles Eames. Howard and his dad were two of the "Only Five" gang of projectionists who ran the dome show.

Howard moved to Seattle in 1957, and by the early '60s was well known in the movie "community. He was offered a position as manager of a chain of 12 adult movie houses. A new car was included in the deal. But as the father of a young child, he decided that his future was with Pacific Science Center.

In 1979, IMAX projector number 15 was installed at the Science Center. This was the projector that Howard was most proud of. It was huge. It was a marvel. The image was so clear and beautiful. Howard and projector became one. He has seen *To Fly!*, his first IMAX film, more than 3,000 times. And it is still his favorite.

A classically trained projectionist, he actually watched every screening of every film. In the early days IMAX projectors didn't have automatic field flatteners. To remove dirt, the operator manually pushed a clean field flattener into place, and the old one dropped out. You needed to watch the film to catch the dirt.

In October 1998 the Pacific Science Center opened its new **Boeing IMAX 3D Theatre**, which Howard also supervised.

On Nov. 4, 2002, Howard retired, turning the reins over to the next generation of projectionists headed by chief projectionist **Adam Odell**. But he is still the spiritual glue that holds the operation together. The staff of Pacific Science Center honored Howard by naming the new 3D projector "Howard."

And yes, projector No.15 is still running, like Howard, with an amazing service record. Pacific Science Center is a better place for visitors thanks to Howard Baker's 40 years at the control panel.

*Ingrid Lae, chief projectionist at **Science World British Columbia** in Vancouver, added the following:*

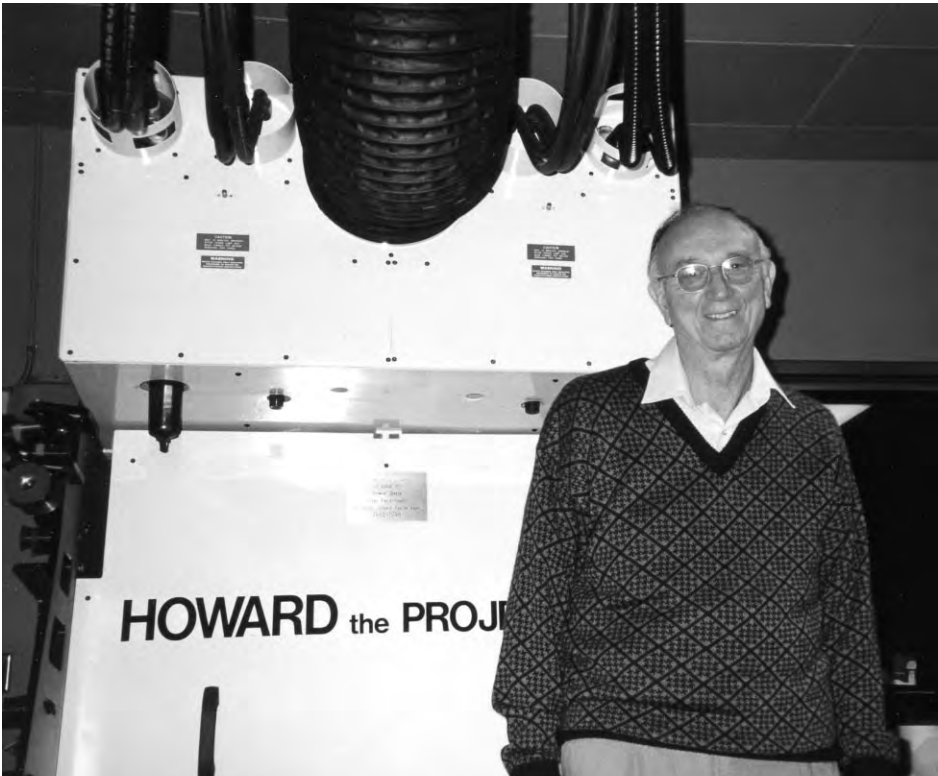
More than 20 years ago, back when I was an apprentice projectionist, I used to go to Seattle on weekends to visit the 35mm theaters. Whenever possible I'd ask to see the projection booths and talk with the projectionists. Vancouver was a very tough union town at that time and no one would let me in a booth here.

On one of those trips I heard about a giant film format called IMAX, which was featured at the Pacific Science Center. The film showing was **MacGillivray Freeman's *Speed***. I bought a ticket and was completely amazed. I couldn't believe the quality of the image, and the whole experience really knocked my socks off.

After the show I was desperate to see the projection booth, so I asked the hosting staff and they called up to the booth and I was given the OK. Howard Baker was on duty in the booth. He was very kind and allowed me to hang around in there for a long time, while he explained to me how it all worked. Thanks to Howard, I was hooked on IMAX!

Over the next few months, I made periodic visits to see Howard and he always gave me lots of encouragement about pursuing my chosen career. I finally got my license, but what I really wanted, thanks to Howard, was to work in an IMAX theater. I only had to wait for a couple of years before one came to Vancouver, and the rest is history.

I have to thank Howard for being such a great inspiration.



FILM STOCK

Imax posts \$2.3 million loss in Q3

Imax Corporation posted a net loss of US\$2.3 million (\$0.07 per share) on revenues of \$23.7 million for the three months ending Sept. 30, 2002, compared to a net loss of \$139.6 million (\$4.48 per share) on revenues of \$23.3 million in the same quarter of 2001. For the nine months ending Sept. 30, 2002, the company earned \$9.8 million (\$0.34 per share) on revenues of \$93.3 million, compared to a loss of \$172.3 million (\$5.35) on revenues of \$84.8 million in the first nine months of 2001. (The first nine months of 2001 include the impact of restructuring and other non-cash charges in the amount of \$4.99 per share.)

In the third quarter of 2002, the company signed deals for five new theater systems in South America and Asia with a value of \$9.4 million, compared to two systems worth \$3.7 million in 2001's Q3. Imax recognized revenues from one installation in this year's third quarter, versus three in the same period of 2001.

For the first nine months of 2002, the company has signed for 10 systems with a value of \$22.2 million and recognized revenues from 11. In the same period last year, it signed four valued \$11.6 million and installed nine.

Company executives predicted that the year would end with a profit, and that 2003 would also be profitable.

As of Sept. 30, the company's backlog stands at 57 systems with a value of \$146 million, representing 30 commercial multiplex theaters, mostly outside the U.S., 20 commercial standalone theaters, and seven institutional.

Imax: theater deals, baseball film

In October Imax Corporation announced signings for five theaters in South America and Asia, a film deal with Major League Baseball, and the re-conversion of five multiplex LF screens in the U.S. back to IMAX.

The South American deals will see theaters built in Guayaquil and Quito, Ecuador; Santiago, Chile; and a second loca-

DEALS

tion in Chile to be announced. All will be 3D except for Guayaquil, which will be a dome theater. All four are set to open by the end of 2003.

Around the world in Kuala Lumpur, Malaysia, the Berjaya Times Square mall and indoor theme park, set to open in October 2003, will have an IMAX 3D theater, the first in the country.

On Oct. 21, Imax and Major League Baseball announced an agreement to produce *Baseball: The Global Game*, a 45-minute 15/70 film about the U.S. national pastime. The film will be produced by Mandalay Entertainment, with Imax and Major League Baseball Productions as co-executive producers. Imax will distribute the film exclusively to IMAX theaters. The deal is the first to be brokered for Imax by Creative Artists Agency.

On Oct. 30, Imax announced that it had signed a deal with Regal Entertainment Group to re-convert five of the chain's 8/70 theaters back to IMAX 15/70 systems. The deal resolves a legal battle between the parties that had arisen with the bankruptcy of the Edwards Theatres Circuit in the summer of 2001.

At that time Edwards operated a total of six IMAX theaters, and used the bankruptcy proceedings to reject the IMAX leases, closing two of the theaters (Fresno, CA, and Boise, ID) and converting the remaining four (Irvine, CA; Ontario, CA; Valencia, CA; and Houston, TX) to Kinoton 8/70 projection in time for the January 2002 opening of *Beauty and the Beast*.

Imax sued Edwards over this tactic, claiming the exhibitor owed millions of dollars for terminating the leases early. The case was pending when Regal Entertainment Group was formed in the spring of 2002 by Denver billionaire Philip Anschutz, who acquired the bankrupt Regal, Edwards, and United Artists chains and merged them into the largest cinema company in the world. The merger also made Regal the world's largest owner/operator of LF theaters, with 11.

In addition to the four theaters named

above, the fifth to be re-converted to IMAX is a UA screen in King of Prussia, PA, outside Philadelphia. That house and another UA theater in Denver had been IMAX equipped for *Fantasia/2000*, but both were converted to ShowPerfect 8/70 systems late last year for *Beauty and the Beast*. The Denver theater had been showing *Ultimate X* as recently as September, but it will cease LF operations.

The conversion of the first theater (Irvine) will begin this month, and the last will be completed by June 30, 2003. All will be 3D (as 8/70 they were 2D), and all will receive new sound systems.

Regal will pay Imax \$13.5 million to settle the lawsuit and acquire the new systems and will make Imax its exclusive LF system provider, leaving the chain with at least six lightly used 8/70 projectors. A Regal spokesman told LFX that those projectors will be stored and "alternative uses" for them considered.

The deal cuts the number of 8/70 systems in U.S. multiplexes from 13 to 7.

The price of Imax stock shot up nearly 13% to \$4.75 on the day of the Regal announcement and continued climbing as the first weekend's results from *Star Wars, Episode II* came in (see *Star Wars* article on page 1???). On Monday, Oct. 28, shares were trading as low as \$4.01. A week later the price had risen as high as \$5.45, dropping to close the week at \$5.35.

Disney to dist Cameron's Ghosts

Walden Media has made a two-year deal with the Walt Disney Company for the distribution of *Ghosts of the Abyss*, James Cameron's 3D documentary on the wreckage of the *Titanic*, and *Holes*, a 35mm children's film Walden is producing.

Ghosts of the Abyss, captured digitally with two modified Sony HD cameras, will premiere in April 2003 in LF theaters as well as on some 150 35mm screens in Regal multiplexes that are being modified for 3D. Regal Entertainment Group was established by Denver billionaire Philip Anschutz earlier this year when he acquired

Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist
AEK	Africa's Elephant Kingdom	1998	IMAX	OM	Ocean Men	2001	nWP
Africa	Africa: the Serengeti	1994	HMNS	OnGuard	On Guard	1999	unk
AIWC	Adventures in Wild California	2000	MFF	OO	Ocean Oasis	2000	SFI
AJ	Amazing Journeys	1999	HMNS	OTW	On The Wing	1986	IMAX
Alamo	Alamo: The Price of Freedom	1988	MFF	Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993	IMAX
Alaska	Alaska: Spirit of the Wild	1997	HMNS	Rheged	Rheged: The Lost Kingdom	2000	unk
ALBT	Australia: Land Beyond Time	2002	HMNS	S&R	Siegfried and Roy: The Magic Box	1999	3D IMAX
AlienAdv	Alien Adventure	1999	3D nWP	SAA	Shackleton's Antarctic Adventure	2001	WGBH
AllAcces	All Access	2001	IMAX	SE	Special Effects	1996	IMAX
Amazon	Amazon	1997	MFF	Sedona	Sedona: The Spirit of Wonder	1998	unk
Antarc	Antarctica	1991	MSI	Skydance	Skydance	2002	AC
Apollo13	Apollo 13: The IMAX Experience	2002	IMAX	SOA	Spirit of American	1999	unk
ATSOT	Across the Sea of Time	1995	3D SPC	Solarmax	Solarmax	2000	MSI
Bears	Bears	2001	NWF	SOSPI	SOS Planet	2002	3D nWP
Beavers	Beavers	1988	SLC	SpaceSta	Space Station	2002	3D IMAX
BP	Blue Planet	1990	IMAX	STTM	Ski to the Max	2000	WBF
CDS	Cirque du Soleil: Journey of Man	1999	3D SPC	SU	Straight Up: Helicopters in Action	2002	SKF
ChanJian	Chang Jiang: The Great River of China	1999	DTI	SupeSpee	Super Speedway	1997	SLC
CRA	Coral Reef Adventure	2003	MFF	SVTS	Santa Vs. The Snowman	2002	3D IMAX
CTPA	China: The Panda Adventure	2001	IMAX	SWII	Star Wars Episode II: The IMAX Exp.	2002	FOX
CV	Cosmic Voyage	1996	IMAX	T40	Titanica (short)	1992	IMAX
Cyberwor	Cyberworld 3D	2000	3D IMAX	T90	Titanica (long)	1992	IMAX
DIA	Dream is Alive, The	1985	IMAX	TBAA	To Be An Astronaut	1992	DCI
DIS	Destiny in Space	1993	IMAX	TF	To Fly!	1976	MFF
Dolphins	Dolphins	2000	MFF	TP	Treasure Planet	2002	BVP
E3D	Encounter in the Third Dimension	1999	3D nWP	TR	Thrill Ride	1997	SPC
E3Dcc	Enc. in the Third Dim. (ColorCode 3D)	2000	nWP	Trex	T-Rex: Back to the Cretaceous	1998	3D IMAX
EMSH	Eruption of Mount St. Helens	1980	DCI	TS	Top Speed	2003	MFF
Everest	Everest	1998	MFF	UGs	Ultimate G's: Zac's Flying Dream	2000	3D GSF
Extreme	Extreme	1999	EP	WABOS	We Are Born of Stars	1985	3D IMAX
FOK	Fires of Kuwait	1992	IMAX	WAMnv	Water and Man (new ver.)	2000	XL
FOTA	Flight of the Aquanaut	1992	SLC	Whales	Whales	1996	DCI
Galapago	Galapagos	1999	3D IMAX	WOC	Wings of Courage	1994	3D SPC
GC	Grand Canyon: The Hidden Secrets	1985	DCI	Wolves	Wolves	1999	NWF
GF	Gold Fever	1999	SKF	Yell	Yellowstone	1994	DCI
GN	Great North	2000	TVA	ZC	Zion Canyon	1994	WCPI
HaunCast	Haunted Castle	2001	3D nWP				
HB	Human Body, The	2001	nWP				
HCBTD	Hearst Castle: Building the Dream	1996	DCI				
HH	Hidden Hawaii	1992	DCI				
Horses	Horses: The Story of Equus	2002	IMAX				
India	India: Kingdom of the Tiger	2002	NWF				
IOTS	Island of the Sharks	1999	IMAX				
ITD	Into the Deep	1994	3D IMAX				
JGWC	Jane Goodall's Wild Chimpanzees	2002	SMM				
JIAC	Journey into Amazing Caves	2001	MFF				
Kilimanj	Kilimanjaro: To The Roof of Africa	2002	HMNS				
L&C	Lewis and Clark	2002	DCI				
L5	L5: First City in Space	1996	3D IMAX				
LOLL	Legend of Loch Lomond, The	2002	SKF				
LS	Living Sea, The	1994	MFF				
LW	Lost Worlds: Life in the Balance	2001	PCI				
MJTMM	Michael Jordan To the Max	2000	GSF				
MOE	Mysteries of Egypt	1998	DCI				
MOF	Magic of Flight	1997	MFF				
MTA	Mark Twain's America	1998	3D SPC				
MTM	Mission to Mir	1997	IMAX				
MWH	Majestic White Horses, The	2001	MRF				
Niagara	Niagara	1987	DCI				
Nsync	'N Sync: Bigger than Live	2001	NMF				

November 2002 Bookings Count

#	Film	#	Film	#	Film	#	Film	#	Film
93	SpaceSta	12	Dolphins	5	DIS	2	HH	1	L5
58	SWII	12	ITD	5	Galapago	2	MOF	1	LOLL
44	HB	12	LW	5	Horses	2	MTM	1	MJTMM
42	MOE	11	GC	5	SOSPI	2	MWH	1	MTA
38	SVTS	10	ALBT	5	SU	2	SupeSpee	1	Nsync
37	TP	10	BP	5	TR	2	TF	1	OnGuard
27	L&C	10	Extreme	5	UGs	2	Wolves	1	OTW
26	SAA	9	AlienAdv	4	Niagara	1	Alamo	1	Ozarks
23	Apollo13	9	Cyberwor	4	WAMnv	1	AllAcces	1	Rheged
20	HaunCast	9	Everest	4	WOC	1	Amazon	1	S&R
18	JGWC	8	India	3	AJ	1	Beavers	1	Sedona
16	CTPA	8	Kilimanj	3	Alaska	1	ChanJian	1	Skydance
15	Bears	8	LS	3	IOTS	1	CRA	1	SOA
14	CDS	8	Solarmax	3	SE	1	EMSH	1	STTM
14	E3D	8	Whales	3	T40	1	FOK	1	T90
14	JIAC	7	AEK	3	TBAA	1	FOTA	1	TS
14	OM	6	CV	2	Africa	1	GF	1	WABOS
14	OO	5	AIWC	2	Antarc	1	GN	1	Yell
13	Trex	5	ATSOT	2	DIA	1	HCBTD	1	ZC

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Reno Fleisch	SVTS	11/15/02	1/31/03	Singapore SC	SVTS	11/15/02	1/31/03	Townsville	IOTS	7/19/02	7/18/03
	Bears	9/23/02	5/23/03		Kilimanj	7/1/02	12/31/02		SE	7/19/02	7/18/03
	Wolves	10/9/01	5/31/03		Solarmax	11/1/02	2/28/03		Trex	7/19/02	7/18/03
Richmond SMV	LW	4/15/02	12/31/02	Sinsheim	ITD	5/98		Tsuruga Tulsa Cmk	S&R	11/1/02	3/31/03
	SWII	11/1/02			L5	10/26/96			CDS	6/28/02	12/31/02
	T40	10/1/02	12/31/02		SpaceSta	5/9/02	5/8/04		OO	9/20/02	12/31/02
Roanoke	CDS	11/1/02	1/1/03	Sioux Falls	SVTS	11/1/02	1/31/03	Umhlanga ISA Valencia Reg	SWII	11/1/02	
	HB	10/1/02	5/31/03		Trex	3/18/99			TP	11/27/02	12/24/02
	TR	6/1/02	11/1/02		UGs	4/7/00			Whales	9/1/02	3/31/03
Rochester Cmk	SWII	11/1/02		Speyer Imax	Africa	9/28/02	1/31/03	Valencia Spn	MOE	1/3/02	12/31/02
	TP	11/27/02	12/24/02		MOE	9/1/01	12/31/02		TP	11/27/02	12/24/02
	TR	9/20/02	11/26/02		Extreme	2/8/02	12/31/02		BP	9/1/01	7/30/03
Rochester MSC Sacramento Imx	OO	7/4/02	6/30/03	Spokane	HB	6/6/02	12/31/02	Vancouver Imx	HB	11/1/02	5/31/03
	Apollo13	9/20/02			MOE	2/1/01	12/31/02		LS	11/1/02	5/31/03
	Horses	8/2/02	2/1/03		SpaceSta	5/30/02	5/30/03		WABOS	5/1/00	5/31/03
Sagamihara Saint Augustine	SpaceSta	5/1/02	4/04	Stockholm	SWII	11/1/02		Vancouver SW	HB	10/11/02	12/31/02
	SVTS	11/8/02	1/31/03		TP	11/27/02	12/24/02		Kilimanj	6/22/02	12/31/02
	SWII	11/1/02			AEK	3/1/00	12/31/02		SpaceSta	5/02	12/31/02
Saint Louis Arch Saint Louis SC	HB	10/19/02	5/31/03	Sudbury	ALBT	9/20/02	9/20/03	Victoria	SVTS	11/15/02	1/31/03
	CTPA	6/28/02	12/31/02		Dolphins	11/24/00			SWII	11/1/02	
	DIS	8/31/02	12/31/02		E3Dcc	5/5/00	6/30/03		Bears	6/29/02	6/03
Saitama	JAC	7/15/02	12/31/02	Sydney WBS	HB	11/30/01		Vienna LFC	OTW	5/1/02	11/15/02
	LW	8/1/02	1/1/03		JGWC	11/29/02	11/28/03		SAA	10/19/02	4/18/03
	SVTS	11/15/02	1/31/03		JAC	3/1/02	3/7/03		CV	9/1/02	8/31/03
San Antonio 2D	L&C	5/25/02	5/23/03	Syracuse	SAA	9/21/01		Washington NASM	Everest	9/1/01	2/28/03
	Bears	9/3/02	1/03		SpaceSta	5/17/02			Everest	11/1/02	
	CDS	11/22/02	1/2/03		GF	1/00	12/02		JGWC	9/20/02	
San Antonio 3D	OO	9/1/02	12/30/02	Taipei AM	JGWC	5/7/02		Warsaw IT	SAA	3/8/02	
	Alamo				JAC	10/1/02	5/31/03		SpaceSta	5/31/02	12/31/02
	Alaska	6/7/02	12/31/02		SAA	9/22/02	6/30/03		E3D	6/7/02	12/31/02
San Diego NHM	Apollo13	9/20/02	2/16/03	Taipei MCRC	AlienAdv	8/28/01	12/31/02	Winnipeg	GN	6/7/02	12/31/02
	L&C	9/6/02	2/15/03		CDS	12/24/99	12/31/02		HB	6/7/02	12/31/02
	SWII	11/1/02			CTPA	3/14/02	3/04		ITD	6/7/02	6/6/03
San Diego RHF	HaunCast	6/7/02	12/31/02	Tampa Cha	HaunCast	9/20/01	8/31/03	Woodbridge FP	OM	10/4/02	3/27/03
	SpaceSta	5/3/02	11/2/02		HB	7/22/02	2/28/03		SVTS	11/15/02	1/31/03
	SVTS	11/8/02	12/31/02		Horses	9/12/02			DIS	9/15/02	3/15/03
San Francisco Loe	LW	9/4/02	1/4/03	Tianjin	MOE	10/1/02	12/31/03	Woodridge Cmk	JAC	9/1/01	3/1/03
	OO	3/31/01	12/31/03		SAA	10/25/01	4/24/04		SAA	5/24/02	11/27/02
	AJ	10/5/01	6/30/03		SpaceSta	4/19/02	4/04		SVTS	11/15/02	12/31/02
San Jose	HB	3/8/02	11/02	Tijuana	SVTS	11/20/02	1/31/03	Wuerzburg	SWII	11/1/02	
	JGWC	11/15/02	5/14/03		CTPA	10/1/02	2/28/03		TF	7/92	
	L&C	8/2/02	2/27/03		E3Dcc	9/14/02	1/31/03		CDS	2/22/02	12/31/02
San Simeon Sandton ISA	MOE	11/1/01	6/30/03	Tokyo Sei	LW	5/18/02	11/02	Yellowstone	Dolphins	10/31/02	5/31/03
	SpaceSta	5/17/02	2/03		AIWC	4/1/02	3/31/03		Galapago	7/12/02	
	Apollo13	9/20/02	12/2/02		Niagara	1/1/02	12/31/02		SpaceSta	9/1/02	8/31/03
Sandy	SWII	11/1/02		Tokyo TSC	Cyberwor	1/1/02	12/31/02	Yokohama SC Zion	WOC	11/21/01	12/31/02
	TP	11/27/02	12/24/02		HB	7/1/02	7/31/03		Apollo13	10/25/02	
	AIWC	10/3/02	11/27/02		AlienAdv	6/16/02	6/15/03		CV	8/8/96	
Seattle Dome	BP	10/3/02	5/3/03	Toronto FP	HB	5/1/02	5/10/03	Xalapa	HaunCast	9/27/02	11/9/02
	HB	11/6/02	10/31/03		Solarmax	3/1/01	6/28/03		SpaceSta	4/17/02	
	MOE	2/5/02	12/31/02		FOTA	1/02	12/02		SU	9/18/02	
Seattle PSC 1	MTM	10/3/02	5/3/03	Toronto OP	India	7/1/02		Yellowstone	TF	7/1/76	
	SpaceSta	10/3/02	5/1/03		SWII	11/1/02			Galapago	10/27/99	
	SWII	11/1/02			TP	11/27/02	12/24/02		L&C	9/20/02	4/1/03
Seattle PSC 2	HCBDT	8/17/96		Toronto OSC	ALBT	6/28/02	12/31/02	Yellowstone	MOE	6/30/02	2/28/03
	AEK	2/02	2/28/03		JGWC	11/22/02			SWII	11/1/02	
	AIWC	2/02	9/9/03		SpaceSta	5/24/02	11/21/02		Apollo13	9/20/02	
Shanghai Dome Shreveport	BP	2/02	2/28/03	Tokyo TSC	SWII	11/1/02		Yellowstone	Horses	8/9/02	2/8/03
	GC	11/1/02	2/28/03		BP	6/22/02	6/21/03		SpaceSta	5/1/02	4/04
	L&C	6/7/02	6/6/03		LS	6/30/02	6/19/03		SWII	11/1/02	
Singapore DC	TP	11/27/02	12/24/02	Toronto OSC	APollo13	9/20/02	11/30/02	Yellowstone	SpaceSta	7/15/02	1/14/03
	Bears	11/25/02	11/25/03		GC	8/9/02			SWII	11/1/02	
	Dolphins	5/25/02	5/24/03		SpaceSta	5/1/02	4/04		SpaceSta	10/13/02	
Singapore DC	Extreme	5/24/02	5/24/03	Toronto OSC	SWII	11/1/02		Yellowstone	SWII	11/1/02	
	OO	10/10/01	12/31/02		Niagara	1/1/01	12/02		SpaceSta	4/26/02	4/25/05
	APollo13	9/20/02	8/16/03		HB	8/17/02	8/31/03		SWII	11/1/02	
Singapore DC	L&C	9/2/02	6/30/03	Toronto OSC	JAC	10/5/02	4/4/03	Yellowstone	TP	11/27/02	12/24/02
	MVH	6/17/02	11/30/02		OO	10/18/01	12/31/02		TR	7/12/02	12/31/02
	SWII	11/1/02			SAA	10/1/02	3/30/03		WOC	8/2/01	11/30/02
Singapore DC	SpaceSta	5/17/02	5/04	Toronto OSC	SpaceSta	4/25/02	4/30/04	Yellowstone	AlienAdv	8/9/02	12/31/02
	SVTS	11/8/02	12/26/02		SVTS	11/16/02	1/31/03		GC	7/1/01	12/31/02
	Sedona	3/28/98	12/31/03		SAA	11/2/02	4/30/03		HB	9/27/02	2/28/03
Singapore DC	JAC	6/15/02	12/15/02	Toronto OSC	APollo13	9/20/02	12/31/02	Yellowstone	MOE	4/16/01	12/31/02
	CTPA	12/18/01	12/17/02		SpaceSta	10/18/02	10/17/03		STTM	12/13/00	12/31/02
	AJ	3/17/02	11/1/02		SWII	11/1/02			WAMnv	3/20/02	11/30/02
Singapore DC	JGWC	11/16/02	5/14/03	Toronto OSC	Africa	9/23/02	6/15/03	Yellowstone	OO	8/1/02	12/1/02
	L&C	9/1/02	8/31/03		ALBT	5/18/02	11/30/03		Bears	6/1/02	6/1/03
	SpaceSta	7/1/02	6/30/03		MOE	9/2/02	6/30/03		L&C	6/15/02	6/14/03
Singapore DC	AlienAdv	5/1/02	4/30/03	Toronto OSC	IOTS	1/8/01		Yellowstone	CTPA	3/23/02	3/22/03
	Niagara	9/1/02	8/31/03		JGWC	5/10/02			ZC	5/24/94	
	OnGuard	2/13/99	12/03		SpaceSta	10/18/02					

THE BIZ

DEALS



The Arizona Mills Mall IMAX Theatre in Tempe closed for two days in October.

and merged the bankrupt Regal, Edwards, and United Artists chains. Walden Media is a subsidiary of the **Anschutz Company**.

Tempe IMAX closes for two days

The **Arizona Mills Mall**, landlord of the IMAX theater in Tempe, AZ, locked theater staff out of the suburban Phoenix theater for two days in early October in a dispute over lease terms. The 431-seat 3D house was closed Oct. 8-9 and reopened on Oct. 10.


Local press reports quoted a Mills spokesman as saying that the theater had not complied with its lease. Imax's **Michael Greenfield** reportedly attributed the closure to the bankruptcy of **Ogden Entertainment**, the original joint-venture partner with Imax in the theater. He denied that the problem was related to the venue's performance, saying it was one of the most successful of Imax's owned and operated theaters.

Adelaide sold, Sydney renamed

MTM Entertainment Trust, owner of IMAX theaters in Australia, has sold the Adelaide theater building it closed earlier this year and has made a naming deal for the Sydney IMAX. The Adelaide site has been purchased by a consortium of developers for a reported AUD\$2.8 million (US\$1.58 million). No plans for the local-



tion were revealed. MTM's IMAX theater in Brisbane will close in January 2003 and is expected to be sold as well.



ed for two days in October.

tronics. LG will pay AUD\$350,000 (US \$197,400) to place its logo on the highly visible building in Darling Harbour. The price is substantially lower than the AUD\$1 million a year Panasonic had paid for the first five years of the theater's operations, reflecting a downturn in Sydney's outdoor signage market following the 2000 Olympics.

BFI reclaims IMAX management

In December the **British Film Institute** will resume direct management of its IMAX theater on the South Bank of the Thames in London, ending the arrangement it has had with **NMSI Trading** since shortly after the opening of the theater in 1999. NMSI Trading is the commercial arm of the **National Museums of Science and Industry**, and operates the IMAX theaters at the **Science Museum** in London and the **National Museum of Photography, Film, and Television** in Bradford, the U.K.'s first IMAX theater.

A BFI press release said that the move would allow the organization to coordinate more effectively the programming of the IMAX and the National Film Theatre.

Discovery airs LF films on HDTV

Discovery Communications is running three LF films it has produced in the past three years on its HDTV cable channel,

Discovery HD Theater. The films are *Africa's Elephant Kingdom*, *The Human Body*, and *Wildfire*.

Africa's Elephant Kingdom, released in 1998, ran on the cable channel on Oct. 7; *The Human Body*, which premiered in theaters last year, ran on Nov. 10; and *Wildfire* (1999) will be shown on Dec. 1.

The transfers were made by **Crest National** in Hollywood using its new Cineglyph HD Large-Format telecine. The system allows direct transfer of 15/70 material to video in real time, without using reduction prints and their attendant expense and loss of detail. The company says it is the only telecine of its kind in the world.

Crest offers transfers of 65/70mm footage in 5-, 8-, and 15-perf formats, as well as 8/35, to all video tape formats in 525 and 625 lines as well as 1080i and 1080p.

SlingShot makes 4 LF DVD deals

Burbank, CA-based **SlingShot Entertainment** announced that it will distribute four new LF films on DVD: *Kilimanjaro: To the Roof of Africa*, *Straight Up! Helicopters in Action*, *SOS Planet*, and *Jane Goodall's Wild Chimpanzees*.

The *Kilimanjaro* DVD was released on Oct. 22, and includes a “making of” video, production stills, and the theatrical trailer. The DVD of *Straight Up!*, with special features still being developed, will be released on Feb. 18, 2003. The *SOS Planet* disc, with commentary from director **Ben Stassen**, will be available in March 2003. *Jane Goodall* will be available on DVD and VHS tape in mid-January 2003.

CFI Hollywood sales office moves

The 65/70mm sales office of **Consolidated Film Industries** moved in mid-October. The new office is at 2233 N. Ontario St., Office 1082, Burbank, CA 91504. The new phone numbers are 818-260-3841 and fax 818-260-3851.

The company's 65/70mm film processing labs will be moving to the Technicolor North Hollywood lab site in February 2003.

GSTA 2002 in Toronto, Sept 30 – Oct. 4



Cape Town’s Leanne Jefferies.

(from *GSTA* on page 1)

LF clips from 16 films, half of which had never been shown at an industry meeting before. These included Imax Corporation’s film on NASCAR auto racing which, it was announced at the conference, is being shot in 3D; *Our Country*, the country music film that had been held up in litigation for a about a year (see *Shorts*, LFX, May 2002); *The Heart of India* (previously known as *Taj Mahal* and *Passage Across India*), produced by **Tricolor Films, Bharatbala Productions, Ltd.**, and MacGillivray Freeman Films; as well as films about bugs, Siberia, speed, Texas, and trains.

The GSTA® experimented with a polling system that gave wireless voting devices to theater film buyers attending the ses-

sion. After each film’s presentation, a set of questions was flashed on the screen, and the buyers had several seconds to express their level of interest in the film and inclination to book it. The results of this poll were later shared with the distributors, each seeing only the responses to his own presentations.

MacGillivray Freeman, never shy about exploiting its position of power in the industry, put one over on the GSTA by slipping at least two films into the Films in Progress session that did not meet the eligibility requirements for the session. Footage from earlier MFF projects was used to create trailers for films that are not due to be released until 2005 or 2006, a ploy that irritated other filmmakers who felt it gave MacGillivray a disproportionate presence

New Films	Distributor	Our Country	Gaylord Entertainment
<i>Adrenaline Rush: The Science of Risk</i>	Giant Screen Films	<i>The Heart of India</i>	Tricolor Films
<i>Apollo 13: The IMAX Experience</i>	Imax Corporation	<i>Roarl Lions of the Kalahari</i>	Liversedge Films
<i>Australia: Land Beyond Time</i>	Houston Museum of Natural Science	<i>Secrets of Siberia</i>	Egoli Tossel Film
<i>Blue Magic</i>	3D Entertainment	<i>Space Journey</i>	MacGillivray Freeman Films
<i>Horses: The Story of Equus</i>	Imax Corporation	<i>Texas: The Big Picture</i>	Texas State History Museum Foundation
<i>India: Kingdom of the Tiger</i>	Primesco Communications	<i>Top Speed</i>	MacGillivray Freeman Films
<i>Jane Goodall’s Wild Chimpanzees</i>	Science Museum of Minnesota	<i>Trains</i>	Rigaud Production
<i>Kilimajaro: To the Roof of Africa</i>	Houston Museum of Natural Science	<i>The Young Black Stallion</i>	Kennedy Marshall Company
<i>Legend of the Forest, Special Edition</i>	Aoi Promotion, Inc.		
<i>Lewis & Clark: Great Journey West</i>	Destination Cinema, Inc.	Films in Development	Production Company
<i>Pulse: A Stomp Odyssey</i>	Giant Screen Films	<i>Dinosaur Hunters</i>	David Clark, Inc.
<i>Santa Vs. the Snowman</i>	Imax Corporation	<i>The Human Odyssey</i>	VISTA Collaborative Arts
<i>SkyDance</i>	aGépro Cinema	<i>Humpback Whales</i>	MacGillivray Freeman Films
<i>Space Station</i>	Imax Corporation	<i>The Inca</i>	National Geographic Television and Film
<i>Straight Up! Helicopters in Action</i>	SK Films, Inc.	<i>McKinley</i>	MacGillivray Freeman Films
<i>SOS Planet</i>	nWave Pictures	<i>The Nile</i>	MacGillivray Freeman Films
<i>Ultimate X</i>	Buena Vista Pictures Distribution	<i>Pompeii</i>	Nova/WGBH Boston
		<i>Predators</i>	National Wildlife Federation
		<i>Return to Everest</i>	MacGillivray Freeman Films
		<i>Sharks</i>	MacGillivray Freeman Films
		<i>The Sum of All Things</i>	Mark Bethune
		<i>Sunken Cities</i>	National Wildlife Federation
		<i>Taking Flight</i>	National Geographic Television and Film
		<i>We the People</i>	Inland Sea Productions
New Films (shorts)		MAC and Film Awards	
<i>Celebrate Detroit</i>		Best Film Launch:	Cape Town IMAX Cinema, for <i>Space Station</i>
<i>The Explorers’ Club</i>		Best Theater Launch:	IMAX Theatre at Exploris, Raleigh, NC
<i>In Five Minutes, The Feature</i>		Best Film Distribution:	Imax Corporation, for <i>Space Station</i>
<i>Kansas City Presents</i>		Judges’ Award:	Tech Museum of Innovation, San Jose, CA
<i>One Night in My Dreams</i>		Lifelong Learning Award:	BBC, Discovery Pictures, for <i>The Human Body</i>
<i>The Trip</i>		Best Cinematography:	<i>Space Station</i>
		Best Soundtrack:	<i>Journey into Amazing Caves</i>
		Best Film:	<i>Space Station</i>
Films in Progress	Production Company		
<i>Bugs!</i>	Principal Large Format		
<i>Coral Reef Adventure</i>	MacGillivray Freeman Films		
<i>Forces of Nature</i>	Graphic Films, Inc.		
<i>Greece: Secrets of the Past</i>	MacGillivray Freeman Films		
<i>Manatee: The Forgotten Mermaid</i>	Machine Age Films		
<i>NASCAR</i>	Imax Corporation		
<i>Ocean Planet</i>	MacGillivray Freeman Films		

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
King of Prussia Reg	MOE	9/13/02	9/12/03		SpaceSta	4/19/02	4/04		Extreme	12/22/01	12/22/02
	TP	11/27/02	12/24/02		SVTS	11/15/02	1/31/03		GC	11/28/01	11/29/02
Krakow IT	AEK	12/15/01	6/11/03		TR	11/1/02	1/31/03		HB	7/4/02	1/31/03
	ITD	12/15/01	12/14/02	Melzo	MOE	1/1/02	2/28/03		LS	11/28/01	11/27/02
KSC 1	Trex	12/15/01	12/14/02	Memphis Muv	TP	11/27/02	12/24/02		MWH	7/4/02	12/31/02
KSC 2	Apollo13	9/20/02	12/31/04	Memphis Pink	JIAC	3/2/02	11/15/02		SOSPI	10/31/02	12/31/03
Kuala Lumpur NP	SpaceSta	4/19/02	4/18/04		L&C	11/16/02	3/7/03		SpaceSta	5/9/02	12/31/02
Kuwait City	AlienAdv	6/1/02	5/30/03		SpaceSta	6/29/02	3/7/03		SVTS	10/31/02	1/31/03
	Cyberwor	12/25/00	12/24/02	Menlyn ISA	Extreme	6/22/01	3/22/03		Trex	2/7/02	2/6/03
	FOK	4/17/00	4/16/03		GC	4/1/02	1/31/03		WAMnv	5/2/02	11/1/02
	ITD	12/25/00	12/24/02	Mexico City Pap	Bears	3/1/02	11/1/02	Oakland	Antarc	1/1/01	3/30/03
	MOE	6/12/02	6/11/03		Trex	5/14/02	1/13/03		HB	8/30/02	2/28/03
	SpaceSta	10/1/02	9/30/03		OM	8/23/02	12/31/02		MOE	1/1/02	12/31/02
	Trex	9/30/02	9/29/03		SpaceSta	5/1/02	4/04		Solarmax	9/15/00	3/30/03
La Coruna	HB	10/4/02	12/31/03		SWII	11/1/02			TBA	1/1/02	12/31/02
Laie	Dolphins	5/1/01	4/04	Milwaukee	Kilimanj	7/26/02	12/31/02	Oklahoma City	AIWC	6/7/02	3/31/03
Langley FP	SpaceSta	4/26/02	4/25/05		L&C	10/1/02	3/31/03		SAA	10/18/02	5/03
	SWII	11/1/02			SpaceSta	6/1/02	6/1/03	Omaha	Kilimanj	7/02	
Las Vegas Imx	OM	10/23/02	3/31/03	Mississauga FP	SWII	11/1/02			LS	9/15/02	2/15/03
	SpaceSta	4/19/02	4/18/04	Mobile	L&C	6/11/02	1/20/03	Ontario Reg	GC	9/13/02	9/12/03
	SVTS	11/1/02	1/31/03		Whales	6/10/02	12/31/02		TP	11/27/02	12/24/02
	SWII	11/1/02		Monrovia Krik	TP	11/27/02	12/24/02	Orlando Muv	TP	11/27/02	12/24/02
Lehi	AlienAdv	10/29/02	11/30/03	Montpellier Gau	AEK	6/13/01	12/31/02	Orlando SC	India	6/15/02	12/31/02
	HaunCast	10/22/02	11/30/03		Cyberwor	1/1/01	12/03		L&C	10/19/02	5/30/03
	OO	6/11/02	5/30/03	Montreal FP	SWII	11/1/02		Osaka Sci	LW	9/1/02	3/1/03
Leon Exp	WAMnv	6/1/02	11/30/02	Montreal VP	India	10/11/02	4/11/03		OM	7/1/02	12/31/02
Lincolnshire Reg	SWII	11/1/02			SpaceSta	4/19/02	4/18/03	Osaka Sun	CTPA	10/1/02	12/31/02
	TP	11/27/02	12/24/02		Everest	4/5/02	5/4/03		SAA	10/1/02	3/30/03
Little Rock	L&C	9/21/02	3/15/03	Mumbai	LS	9/1/02	8/31/03		SpaceSta	4/19/02	4/04
Loch Lomond	LOLL	7/24/02			MOE	10/1/02	3/31/03	Oslo	MOE	6/30/02	12/31/02
London BFI	HaunCast	12/1/01	8/30/03	Munich	CDS	1/17/02	12/31/02		SpaceSta	5/28/02	11/03
	India	9/14/02	9/14/03		Dolphins	9/30/02	3/31/03		Trex	4/12/00	12/31/02
	SpaceSta	4/27/02	4/26/03		E3D	1/15/01	6/30/03	Oulu	Niagara	4/13/02	4/27/03
	SVTS	11/9/02	1/31/03		Extreme	4/12/99	12/31/02	Paris Geo	CDS	2/5/02	1/31/03
	Bears	9/16/02	3/16/03		GC	4/2/01	12/31/02		CTPA	4/3/02	4/2/03
	SpaceSta	6/1/02			HB	4/18/02	4/30/03		OM	2/5/02	2/28/03
	TP	11/27/02	12/24/02		MOE	4/2/01	12/31/02		SAA	10/23/02	10/22/03
	E3D	7/20/02	1/31/03		OM	8/31/01	12/31/02		Skydance	7/3/02	7/3/03
	HB	10/11/01	10/31/03		SAA	6/14/01	12/3/02		WAMnv	1/10/00	
	SpaceSta	5/28/02	5/27/03		SpaceSta	5/28/02	5/27/03	Parker	Bears	8/31/02	8/31/03
	SVTS	11/9/02	1/31/03		UGs	2/1/02	1/31/03	Penrith	Everest	10/1/01	9/30/03
Los Angeles CSC	JGWC	10/25/02	3/24/03	Murrieta	TP	11/27/02	12/24/02		Rheged	7/1/00	
	SpaceSta	4/19/02	4/19/03	Myrtle Beach	HaunCast	2/02	12/31/02		SAA	3/8/02	3/7/03
	Supespee	9/13/02			India	6/15/02	6/15/03	Pensacola	MOF	11/8/96	
	Whales	10/25/02	12/31/02		LW	5/1/02	5/1/03		SU	9/21/02	3/1/03
Los Angeles Loe	Apollo13	9/20/02	12/2/02		OM	3/1/02	2/28/03	Philadelphia	SpaceSta	6/1/02	5/04
	SWII	11/1/02			SpaceSta	4/02		Phoenix	HB	8/1/02	8/1/03
	TP	11/27/02	12/24/02		SVTS	11/1/02	12/31/02		OO	5/28/02	12/1/02
	L&C	9/20/02	12/2/02		SWII	11/1/02			SAA	11/1/02	12/31/02
	SpaceSta	4/19/02	5/31/03	Nagasaki SM	TR	7/1/02	12/15/02	Pitea	AlienAdv	12/25/01	12/25/02
	SVTS	10/27/02	1/31/03	Nagoya OT	ChanJian	10/1/02	3/31/03		CV	4/6/02	4/10/03
	SWII	11/1/02		Nashville Reg	SAA	10/1/02	3/30/03		Everest	9/20/02	9/15/03
Louisville	HB	1/5/02			SWII	11/1/02			MOE	3/1/01	3/31/03
	LW	9/12/02	3/12/03		TP	11/27/02	12/24/02	Pittsburgh CSC	AEK	6/28/02	2/20/03
	OO	6/1/02	12/15/02	Natick JF	Apollo13	9/20/02	3/20/03		CRA	2/21/02	
	L&C	9/5/02	5/31/03		E3D	7/1/02	12/31/02		HB	10/11/02	6/26/03
	SAA	5/17/02	11/16/02		HB	11/15/02	11/30/03		SWII	11/1/02	
	SpaceSta	11/1/02	2/1/03		SpaceSta	8/22/02	12/31/02	Poitiers Imax	CTPA	2/1/02	1/31/03
	Alaska	2/2/02	1/31/03		SVTS	11/1/02	1/03		OM	1/1/02	
	BP	5/1/00			SWII	11/1/02		Poitiers Imax 3D	Cyberwor	2/1/01	1/06
	OM	9/29/02	3/31/03	New Orleans	Apollo13	9/20/02	3/20/03		WOC	1/1/02	12/04
	SU	9/24/02	3/31/03		HaunCast	8/1/02	12/31/02		Trex	2/1/00	1/31/03
	CDS	10/24/01	1/31/03	New Rochelle Reg	MOE	9/13/02	9/12/03		Bears	11/1/02	
	CTPA	3/15/02	2/28/03		SWII	11/1/02			L&C	8/16/02	3/15/03
	HaunCast	6/12/02	6/30/03		TP	11/27/02	12/24/02		MOE	11/2/01	6/15/03
	HB	11/6/02	10/31/03		Bears	6/24/02	12/31/02		SpaceSta	4/19/02	4/19/03
	Cyberwor	9/1/02	8/31/03	New York AMNH	Kilimanj	6/24/02	12/31/02		SWII	11/1/02	
	E3D	3/02			Apollo13	9/20/02	12/2/02	Providence Imx	Apollo13	9/20/02	
	Extreme	12/6/00			SWII	11/1/02			HB	8/27/02	12/31/02
	Extreme	7/19/02	12/24/02		TP	11/27/02	12/24/02		SVTS	11/8/02	1/31/03
	HaunCast	9/1/02	3/31/03		TP	11/27/02	12/24/02		SWII	11/1/02	
	ITD	10/1/02	9/30/03		HB	7/1/02	2/28/03	Puebla	DIS	9/15/02	3/14/03
	MOE	7/1/02	6/30/03		MOE	1/1/01	12/31/02		JIAC	8/1/02	1/31/03
	Trex	2/25/02	2/24/03		SpaceSta	10/4/02	1/16/03	Quebec	Galapago	10/11/02	10/10/03
	AlienAdv	3/14/02	3/31/03		T90	11/20/98	12/03		India	10/11/02	4/11/03
	HB	10/7/02	10/31/03		Whales	1/1/01	12/31/02		AIWC	5/31/02	1/5/03
	Horses	9/12/02			ATSHOT	12/22/01	12/31/02	Raleigh Exp	JGWC	10/4/02	5/29/03
	JIAC	8/1/02	1/1/03		BP	11/28/01	11/27/02		SAA	3/15/02	12/31/02
	MOE	10/1/02	12/31/03		Dolphins	8/15/02	8/14/03		SWII	11/1/02	
	SAA	10/25/01	4/24/04		E3D	8/15/02	3/31/03	Regina	LW	9/1/02	3/1/03
					Everest	11/28/01	12/15/02		SAA	6/27/02	12/26/02

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Bristol	HaunCast SE SOSP SpaceSta SVTS HB	8/25/01 10/19/02 10/21/02 5/02 11/15/02 5/1/02	10/31/03 11/10/02 12/31/03 5/03 1/31/03	Corsicana Dallas AA Dallas Cmk	MOE SOA Apollo13 SpaceSta SWII TP	9/1/02 2/26/99 9/20/02 4/19/02 11/1/02 11/27/02	2/28/03 5/25/03 3/19/03 4/05 5/25/03 12/24/02	Hague	SpaceSta SWII CTPA MOE SAA SpaceSta CDS	5/31/02 11/1/02 12/20/01 10/9/00 6/6/02 10/10/02 8/16/02	5/31/04 11/5/02 12/31/02 11/5/02 10/03 1/2/03
Brussels	MOE	12/1/01	12/31/02	Dallas SP	TP	11/27/02	12/24/02	Halifax	Galapago SWII	6/14/02 11/1/02	6/13/03
Buffalo Reg	OM	9/13/02	11/30/02	Davenport	LW MOE JIAC	5/25/02 9/27/02 3/16/02	5/25/03 3/8/03 11/15/02	Hampton	TP ALBT Apollo13 SpaceSta	11/27/02 7/1/02 9/20/02 5/24/02	12/24/02 2/20/03 3/16/03 5/05
Buford Reg	TP Apollo13 SpaceSta SWII	11/27/02 9/20/02 4/19/02 11/1/02	12/24/02 4/19/03	Dayton	SpaceSta Dolphins SpaceSta	7/13/02 6/1/02 5/24/02	7/10/03 7/30/03 5/23/03	Harrisburg	SWII TP L&C MOE	11/1/02 11/27/02 10/19/02 10/6/02	12/24/02 2/20/03 3/31/03 2/21/03
Calgary EC	TP OM SpaceSta	11/27/02 8/9/02 4/26/02	12/24/02 11/15/02 11/30/02	Dearborn	TP Apollo13 L&C	9/27/02 9/20/02 5/1/02	12/24/02 3/20/03 12/31/02	Hartford Crn	SpaceSta Extreme TP	6/1/02 8/2/02 11/27/02	5/31/03 12/31/02 12/24/02
Calgary FP	ITD SWII	5/31/02 11/1/02	5/30/03	Denver MNS	HB JIAC SpaceSta	9/1/02 6/7/02 9/1/02	3/9/03 3/9/03	Hastings	JIAC	6/10/02	12/9/02
Calgary SC	Bears Beavers	7/28/01 2/15/00	8/1/03	Denver Reg Detroit	TP CTPA JGWC	11/27/02 7/1/02 10/5/02	12/24/02 12/02 4/4/03	Hibbing Hong Kong	Wolves AJ	9/6/02 10/18/00	3/6/03 3/31/03
Cape Town ISA	JGWC SAA Solarmax TBAA	10/02 10/1/02 10/1/02 5/25/02	10/03 9/30/03 12/30/02 12/31/02	Dublin Reg	SpaceSta SVTS TS	5/11/02 11/16/02 10/02	11/02 1/03 3/03	Honolulu Con	Dolphins SAA HH	10/1/02 7/1/02 5/1/00	3/31/03 12/31/02 6/30/03
Castle Rock Cathedral City	AllAcces CTPA India MOE SpaceSta EMSH	10/1/01 9/21/01 10/11/02 3/5/01 4/25/02 3/92	2/28/03 2/28/03 10/11/04 2/28/03	Duluth	Apollo13 SpaceSta SWII TP Bears	9/20/02 4/19/02 11/1/02 11/27/02 3/1/02	4/19/03 12/24/02 5/1/03	Houston MNS	SpaceSta SWII TP ALBT OM	6/14/02 11/1/02 11/27/02 8/2/02 6/28/02	6/13/03 12/24/02 12/31/02
Cedar Rapids Charleston SC	OO SpaceSta SVTS SWII Yell	2/1/02 5/24/02 11/1/02 11/1/02 10/4/02	12/1/02 11/23/02 12/31/02 2/4/03	Edmonton FP	HaunCast L&C LS	10/11/02 10/1/02 4/27/02	11/30/02 3/31/03	Houston Reg	T40 T40 GC	5/17/01 6/02 9/20/02	1/3/03 12/02 12/31/03
Edmonton Ody	LS Apollo13 MOE SWII	5/1/01 9/20/02 6/1/02 11/1/02	4/30/03 12/31/02 12/31/02	Hull	TP Bears JGWC	11/27/02 2/1/02 5/17/02	12/24/02 6/30/03 11/13/02	Huntsville	DIS MTA	7/1/02 7/1/02	1/1/03 7/1/03
Espinho Fargo Fort Lauderdale	MTM SpaceSta Amazon TP	1/9/98 10/11/02 8/1/02 11/27/02	12/31/02 10/10/03 8/10/03 12/24/02	Ichikawa Indianapolis WR	CDS MOE SAA SVTS	10/5/02 5/25/02 3/1/02 11/1/02	9/30/03 5/24/03 2/28/03 1/31/03	Hutchinson	SpaceSta Apollo13 DIS MTA	6/1/02 9/27/02 5/1/01 11/15/02	6/07 3/1/02 4/04 12/31/02
Fort Worth	SVTS MOE SAA SpaceSta	10/2/02 6/14/02 5/3/96 4/19/02	2/21/03 2/21/03 5/3/03 5/23/03	Frankfurt IM	SpaceSta Whales MOE SAA	5/24/02 9/1/02 9/1/02 11/2/02	5/05 8/31/03 2/1/03 4/30/03	Irvine Reg	SVTS SWII L&C	5/24/02 11/1/02 8/23/02	5/2/03 5/05 11/30/02
Chiba City Chicago Loe	ITD LS MOE SpaceSta SupeSpee	11/20/00 11/1/02 4/16/02 5/21/02 9/1/02	12/31/02 10/31/03 11/16/02 5/20/03 12/24/02	Galveston	SWII TP CDS MOE SAA SVTS	11/1/02 11/27/02 10/5/02 5/25/02 3/1/02 11/1/02	1/31/03 1/31/03 9/30/03 5/24/03 2/28/03 1/31/03	Jackson MS	CTPA SpaceSta SVTS SWII	6/1/02 5/23/02 11/8/02 11/1/02	5/31/03 4/04 1/31/03
Charlotte	JGWC Kilimanj	10/2/02 6/14/02	5/1/03 2/21/03	Gandhinagar GSC Garden City	TP MOE SAA SpaceSta	11/27/02 9/1/02 11/2/02 5/28/02	12/24/02 2/1/03 4/30/03 5/27/03	Jakarta Jersey City	Whales TP MUTTM	3/15/02 6/1/02 9/15/02	3/14/03 6/07 1/15/03
Chattanooga	ITD SpaceSta	5/3/96 4/19/02	5/3/03 5/23/03	Garza Garcia	SpaceSta SVTS OO	5/1/02 11/16/02 11/28/02	5/1/03 1/7/03 5/30/03	Kansas City Sci	SWII L&C	11/1/02 4/22/02	12/24/02 5/30/03
Chiba City Chicago Loe	E3D Apollo13 SpaceSta	7/10/02 9/20/02 7/3/02	3/31/03 12/2/02 7/2/03	Glasgow	SVTS SE Solarmax SpaceSta	11/15/02 11/1/02 5/24/02 10/1/02	1/31/03 1/31/03 5/05 3/31/03	Kansas City Zoo	ALBT Kilimanj	8/23/02 11/27/02	11/30/02 12/24/02
Chicago MSI Cincinnati	SVTS SWII SpaceSta BP	11/15/02 11/1/02 5/1/02 1/1/01	1/31/03 11/30/02 11/30/02 12/31/02	Goteborg	ITD SVTS ATDOT	10/23/02 11/17/02 10/2/01	12/02 1/12/03 10/04	Karlsruhe	TP CDS	11/27/02 7/4/02	12/24/02 12/31/02
Cleveland Cocoa	DIS JGWC T40	1/1/01 10/4/02 1/1/01	12/31/02 10/3/03 12/31/02	Grand Rapids JLT	MOF SpaceSta SVTS ATDOT	12/01 4/19/02 11/16/02 4/15/02	12/02 5/05 1/1/03 4/14/03	Karlsruhe	HaunCast L&C	9/27/02 4/22/02	2/8/03 5/30/03
Col Springs Cmk	Solarmax Whales ATSOT	10/1/02 7/1/02 7/26/01	9/30/03 6/30/03 11/30/02		OO SE Solarmax	11/28/02 6/8/01 4/1/02	5/30/03 12/31/02 3/30/03	Karlsruhe	HB Kilimanj	9/27/02 7/5/02	2/8/03 12/31/02
Columbus COSI	HB SWII TP	9/1/02 11/1/02 11/27/02	12/31/02 12/31/02 12/24/02		SpaceSta BP Cyberwor	10/1/02 10/5/00 10/1/02	12/31/02 1/31/03 3/31/03	Karlsruhe	TP CTPA	11/27/02 1/9/02	12/24/02 11/8/02
Columbus Mar Copenhagen	JGWC L&C OO TP	10/1/02 10/11/02 3/16/02 11/27/02	9/30/03 6/20/03 12/31/02 12/24/02		Everest HB ITD	4/15/02 10/11/01 3/1/02	5/05 9/1/03 2/28/03	Karlsruhe	HB SpaceSta	11/9/02 9/1/02	11/8/03 6/30/03
	EO TP E3Dcc HB	3/16/02 11/27/02 12/1/00 1/18/02	12/31/02 12/24/02 12/31/02 12/31/02		SVTS ATDOT CV	11/17/02 10/2/01 2/2/02	1/12/03 10/04 1/31/03	Karlsruhe	E3Dcc HB	6/25/01 10/23/02	2/25/03 10/31/03
	JGWC JIAC MOE SpaceSta	10/12/02 1/18/01 12/1/01 5/31/02	4/11/03 12/31/02 12/31/02 5/30/03		WOC AEK CV HB	4/30/02 2/02 2/02 8/30/02	10/04 11/15/02 11/17/02	Karlsruhe	SpaceSta AEK ATDOT ITD	4/20/02 7/5/02 9/6/02 7/5/02	12/31/02 1/4/04 2/28/03 7/4/03

in the high-profile session. MFF has pulled this stunt at previous conferences, including passing off footage from **Ron Fricke's** 1985 film ***Chronos*** (which the company distributes) as a preview of ***Greece: Secrets of the Past*** at the 2000 conference in Frankfurt. (Greece did not actually begin shooting until spring 2002.)

Films in Development

Producers of films that have not yet begun shooting were given tables near the trade show to meet with people interested in their projects. However, this year’s pickings were fairly thin compared to previous conferences, with only eight features from six producers on view, excluding several titles from MacGillivray that were promoted at its trade show booth. Although production cycles have been shortening in recent years, this decline in Films in Development, down from 18 last year, could indicate that the glut of original production has peaked, and that the pipeline will be somewhat less full after 2004.

Among the films presented were two from **National Geographic**: ***The Inca*** and ***Taking Flight***; two from **National Wildlife Federation**: ***Predators*** and ***Sunken Cities***; and a student project, ***The Sum of All Things***, by **Mark Bethune**. Other producers are developing ***Dinosaur Hunters***, ***The Human Odyssey***, and ***We the People***.

State of the Industry

The first panel discussion of the conference nearly ruined everyone’s mood for the rest of the week. Seven theater operators from around the world described their views of the future of the LF industry, each more pessimistically than the last.

Hiroyuki Suzuki is the secretary general of **Oh-Gata**, the Japanese association of LF theaters. He mentioned that the **Fujitsu Dome Theater** in Chiba City had ceased operating that very day, having chosen not to renew its system lease with Imax Corporation after ten years of operation (*see Shorts, page 28*). Japan had 52 LF theaters in 1995, Suzuki said, but that number has been dropping ever since. Three-quarters of Japanese theaters are in publicly supported institutions, where declining attendance and the weak economy have led to

budget cuts and closures. Even some commercial theaters, such as the Fujitsu theater and the **Sony IMAX Theatre** in Tokyo (which was shut down in February 2002) have been closed by their corporate parents as unprofitable.

Tracy Guiry is in charge of business activities at **@Bristol**, a science center in southwest England. Echoing comments from Suzuki (and repeated by subsequent speakers) she pointed out that the IMAX brand is still not well known outside North America. The distinction between commercial and institutional venues is not so clear for the U.K. theaters, she said,

“**[Repurposing Hollywood films] looks like a panic reaction from an insecure company attempting to get resources in the short term, no matter if it destroys the original rationale for the industry.**”

—**Christian Oddos**
La Géode

since most British museums and science centers get no operating income from the government, and so must generate their own funds. Most are not breaking even, and she has had to develop contingency plans for bankruptcy, “not a nice place to be when you're only two years old.” A bright spot Guiry identified was that most of the British LF theaters are now meeting regularly to share information and solicit sponsorship monies cooperatively in the hope of staving off closures.

John Rochester, CEO of Australia’s **World’s Biggest Screen Pty. Ltd.** since spring of 2001, was harshly critical of Imax’s business model, which he called “fundamentally flawed.” He blamed this and high property rents for the closing of

four theaters in Australia and one in New Zealand after less than three years of operations.

Speaking of her experiences with the four IMAX theaters in South Africa, **Leanne Jefferies** said that the **Cape Town IMAX Cinema**, the only one in the country for its first six years, did well in the beginning. However, its performance had already begun to decline when the parent company opened three more in Pretoria, Johannesburg, and Durban, in 2000 and 2001. These inevitably cut into Cape Town’s numbers, and then the rand weakened and gambling was legalized, further hurting attendance.

Representing Europe, **Christian Oddos** of **La Géode** reported that LF attendance in Europe was down 10–15% even at the most popular theaters. **Futuroscope**, a French theme park with six LF theaters, has seen 15% drops in attendance for two years running, and theaters in multiplexes seem to be suffering from an “indistinct offer” to their customers: LF titles are perceived only as one film among many, but shorter and more expensive. Oddos spoke out against the trend of repurposing Hollywood fare for LF: “This looks like a panic reaction from an insecure company attempting to get resources in the short term, no matter if it destroys at the same time the original rationale for the industry.”

Gretchen Jaspering of the **St. Louis Science Center** expanded on this theme, saying that longer films destroy the LF

(*see **GSTA** on page 8*)



Tracy Guiry from @Bristol.

(from *GSTA* on page 7)

business model and create customer confusion about the brand and the theater. She added that she didn’t want to see traditional LF filmmakers and films crowded out of the business by Hollywood films. In one of the few positive comments of the session, Jaspering reported that although all the U.S. theaters she had contacted had experienced declines in the last year, many said they thought that things were getting better and expected an upturn this fall.

The Ontario Science Centre’s **Glenn Shaver** added a few more positive points: that technical advances in cameras and other production tools were leading to better films, and that there are still a few theaters in Canada without competitors in their markets. However, he was troubled by the confusion created when 35mm films are shown on LF screens, saying they dilute the IMAX brand.

In the question period, moderator **Emlyn Koster** asked what the GSTA could do to help improve the situation. Several panelists stressed the need for increased sharing of information on attendance, demographics, and other data.

Successful Theaters

The gloomy tone of the State of the Industry session left many conferees rather despondent for the next 24 hours. Opening Tuesday’s session on a “Successful Model of a GiantScreen Theater,” moderator **John Wickstrom** said, “After yester-



Marinela Servitje from Papalote in Mexico City.

day’s presentation...a lot of you may be wondering why we are having this panel, or frankly, *how* we can have this panel.” He went on to say that there is room for hope: an informal survey he had conducted suggested that about 30% of LF theaters worldwide were seeing increased attendance this year compared to last. The panelists in this session presented more good news.

Brian Hall oversees the operation of 14 theaters that Imax Corp. owns and operates, manages, or programs and markets. He presented a list of eight characteristics he believes are essential for a successful LF theater. They include a visible and accessible location, a dedicated staff, a good launch, strong branding, knowing your audience, solid marketing, a clear programming strategy, and a passion for excellence and success. Saying that he had been discouraged by the previous day’s panel, Hall placed responsibility for many of the problems on poor theater operations and marketing, adding, “Let’s stop looking for excuses and blaming everybody else, and start focusing on fixing all of our theaters.”

Elizabeth Hoyos Truillo, director of **Maloka**, a science center in Bogota, Colombia, with an **Iwerks** 8/70 dome theater, described the challenges of launching and publicizing the facility four years ago. An article by Dr. Hoyos about Maloka will appear in a future issue of *LFX*.

As director of marketing for the **Reuben H. Fleet Science Center** in San Diego, CA, **Wendy Grant** has faced a number of challenges in the past year, including the fallout from Sept. 11, and the opening of the new **San Diego Natural History Museum** (with an 8/70 theater) 100 yards from her building. Considering the circumstances, she takes the fact that attendance is down only 4% from last year as a success. Among the techniques she has used to maintain attendance are “Senior Mondays,” promoted as more attractive to older visitors because Mondays typically have fewer school groups; “Fridays at Fleet,” a singles evening; and cross promotions with the many other cultural attractions in Balboa Park.

Marinela Servitje of the **Papalote Children’s Museum** in Mexico City said her

IMAX theater drew 1 million visitors in 2002, its best year ever. The primary reason for this is that it is the only LF theater in one of the world’s largest cities, and is located in a park in the center of the city that receives 2 million visitors every week. The museum has set its prices to the same level as the other 10 museums in the park and has made a deal to place ads in 3,000 bus stops around the city.

New Jersey’s **Liberty Science Center** is directly across the East River from the site of the World Trade Center and was closed for two weeks after the terrorist attacks last year. The center’s **Libby Lewis** said there had been no silver lining to that event for them. They set out to recover from last year’s downturn by renaming their combination tickets, and increasing ticket sellers’ knowledge of the films so they could better help visitors. Even small changes, such as having cashiers ask, “What movie would you like to see?” instead of “Would you like to see a movie?” have helped them boost the IMAX theater’s capture rate from 50% to 75%.

Jane Eastwood said that the **Science Museum of Minnesota** was closed for three days after a suspected bio-terrorism threat in October 2001 that proved groundless, but the aftermath was virtually no attendance for four months. The museum latched onto ***Shackleton’s Antarctic Adventure***, with its themes of courage and hope, to bring attendance up to within 6% of the previous year’s record highs.

Film Sponsorship

In the panel discussion titled “The Pleasures and Pitfalls of Film Production Corporate Sponsorship,” **Greg MacGillivray** pointed out that the earliest LF films – *To Fly!*, *Living Planet*, *Flyers* – were entirely funded by corporate sponsors such as **Conoco** and **SC Johnson** (makers of Johnson’s Wax). He showed a chart of LF films, their sponsors, and the estimated sponsor contributions. (We reprint a portion of that table in the box on page ??, excluding films when we were unable to verify or correct the numbers given.)

Jane Eastwood of the Science Museum of Minnesota pointed out that occasionally a film’s sponsor may conflict with a

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
T40	Las Vegas Imx	11/1/02		TF	Oakland	1/1/02	12/31/02	Trex	Rochester Cmk	9/20/02	11/26/02
	Lincolnshire Reg	11/1/02			Warner Robins	7/92			Woodridge Cmk	7/12/02	12/31/02
	Los Angeles Loe	11/1/02		TP	Washington NASM	7/1/76			Belfast She	3/15/02	3/14/03
	Los Angeles NA	11/1/02			Buffalo Reg	11/27/02	12/24/02		Birmingham AL	5/15/02	12/31/02
	Miami Imx	11/1/02			Buford Reg	11/27/02	12/24/02		Boston NEA	2/1/02	1/31/03
	Mississauga FP	11/1/02			Calgary EC	11/27/02	12/24/02		Jakarta	12/15/01	12/14/02
	Montreal FP	11/1/02			Col Springs Cmk	11/27/02	12/24/02		Krakow IT	12/15/01	12/14/02
	Myrtle Beach	11/1/02			Columbus Mar	11/27/02	12/24/02		Kuwait City	9/30/02	9/29/03
	Nashville Reg	11/1/02			Dallas Cmk	11/27/02	12/24/02		Manchester UCI	2/25/02	2/24/03
	Natick JF	11/1/02			Denver Reg	11/27/02	12/24/02		Mexico City Pap	5/14/02	1/13/03
	New Rochelle Reg	11/1/02			Dublin Reg	11/27/02	12/24/02		Nuremberg	2/7/02	2/6/03
	New York Loe	11/1/02			Fargo	11/27/02	12/24/02		Oslo	4/12/00	12/31/02
	Pittsburgh CSC	11/1/02			Halifax	11/27/02	12/24/02	TS UGs	Politiers Solido	2/1/00	1/31/03
	Portland	11/1/02			Hampton	11/27/02	12/24/02		Sinsheim	3/18/99	
	Providence Imx	11/1/02			Hartford Crn	11/27/02	12/24/02		Townsville	7/19/02	7/18/03
	Raleigh Exp	11/1/02			Honolulu Con	11/27/02	12/24/02		Detroit	10/02	3/03
	Richmond SMV	11/1/02			Houston Reg	11/27/02	12/24/02	WABOS WAMnv	Ankara	4/27/01	
	Rochester Cmk	11/1/02			Irvine Reg	11/27/02	12/24/02		Belfast She	5/6/02	4/30/03
	Sacramento Imx	11/1/02			Jupiter Crn	11/27/02	12/24/02		Bournemouth She	3/22/02	3/21/03
	San Antonio 2D	11/1/02			King of Prussia Reg	11/27/02	12/24/02		Munich	2/1/02	1/31/03
	San Francisco Loe	11/1/02			Lincolnshire Reg	11/27/02	12/24/02		Sinsheim	4/7/00	
	San Jose	11/1/02			London ONT	11/27/02	12/24/02	Whales	Valencia Spn	5/1/00	5/31/03
	Seattle PSC 1	11/1/02			Los Angeles Loe	11/27/02	12/24/02		Leon Exp	6/1/02	11/30/02
	Spokane	11/1/02			Memphis Muv	11/27/02	12/24/02		Nuremberg	5/2/02	11/1/02
	Tampa Cha	11/1/02			Monrovia Krik	11/27/02	12/24/02		Paris Geo	1/10/00	
	Tampa MOSI	11/1/02			Murrieta	11/27/02	12/24/02		Wuerzburg	3/20/02	11/30/02
	Tempe Imx	11/1/02			Nashville Reg	11/27/02	12/24/02	WOC	Belfast She	11/1/02	1/31/03
	Toronto FP	11/1/02			New Rochelle Reg	11/27/02	12/24/02		Cocoa	7/1/02	6/30/03
	Tulsa Cmk	11/1/02			New York Loe	11/27/02	12/24/02		Fort Worth	9/1/02	8/31/03
	Vancouver Imx	11/1/02			Newport	11/27/02	12/24/02		Jackson MS	10/4/02	3/31/03
	Virginia Beach	11/1/02			Ontario Reg	11/27/02	12/24/02		Los Angeles CSC	10/25/02	12/31/02
T90	Washington NMNH	11/1/02		TR	Orlando Muv	11/27/02	12/24/02	Wolves	Mobile	6/10/02	12/31/02
	West Nyack Imx	11/1/02			Rochester Cmk	11/27/02	12/24/02		Norwalk	1/1/01	12/31/02
	Winnipeg	11/1/02			San Francisco Loe	11/27/02	12/24/02		Umhlanga ISA	9/1/02	3/31/03
	Woodbridge FP	11/1/02			Sandy	11/27/02	12/24/02		Goleborg	4/30/02	10/04
	Woodridge Cmk	11/1/02			Spokane	11/27/02	12/24/02		Politiers Imax 3D	1/1/02	12/04
TBAA	Cincinnati	1/1/01	12/31/02		Tampa Cha	11/27/02	12/24/02	Yell ZC	Warsaw IT	11/2/01	12/31/02
	Houston MNS	5/17/01	1/3/03		Tulsa Cmk	11/27/02	12/24/02		Woodridge Cmk	8/2/01	11/30/02
	Houston MNS	6/02	12/02		Valencia Reg	11/27/02	12/24/02		Hibbing	9/6/02	3/6/03
	Richmond SMV	10/1/02	12/31/02		Woodridge Cmk	11/27/02	12/24/02		Reno Fleisch	10/9/01	5/31/03
	Norwalk	11/20/98	12/03		Melbourne WBS	11/1/02	1/31/03		Cathedral City	10/4/02	2/4/03
TBAA	Calgary SC	5/25/02	12/31/02		Myrtle Beach	7/1/02	12/15/02		Zion	5/24/94	
	Hutchinson	6/1/02	5/31/03		Roanoke	6/1/02	11/1/02				

November 2002 by Theater

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close		
Addison Mar	SpaceSta	7/1/02	7/1/03		Everest	11/29/01	1/28/03	Bogota Boston MOS	HaunCast	11/8/01	11/30/02		
Aguascalientes	HB	5/23/02	5/31/03		GC	9/1/02	12/31/02		IOTS	8/1/02	7/31/04		
Alamogordo	SpaceSta	7/1/02	6/05		HaunCast	10/17/02	10/31/03		OM	8/28/02	12/31/02		
Albuquerque	Dolphins	10/1/02	3/30/03		MOE	10/2/02	1/31/03		SOSPI	11/15/02	12/31/03		
Alexandria	CV	3/1/02	2/28/03		SVTS	11/15/02	1/31/03		E3Dcc	12/6/01	12/6/02		
Amneville Gau	Cyberwor	6/1/02	5/31/03		Trex	3/15/02	3/14/03		ALBT	6/14/02	11/7/02		
Ankara	HaunCast	10/30/01	6/30/03		UGs	5/6/02	4/30/03		Killmanj	3/15/02			
	UGs	4/27/01			Whales	11/1/02	1/31/03		L&C	9/28/02	6/30/03		
Apple Valley Imx	Bears	3/1/02			Berlin CS	AlienAdv	3/1/00			Boston NEA	MOE	6/16/01	3/31/03
	CTPA	6/28/02				CDS	1/21/00		12/31/02		CDS	9/26/02	1/26/03
	Dolphins	8/2/02		Cyberwor		11/16/00		ITD	12/6/01				
	SVTS	11/8/02	1/31/03	DIA		8/10/00		LW	12/6/01				
	SWII	11/1/02		HaunCast		5/1/02	12/31/02	OM	6/21/02		6/30/03		
Atlanta FMNH	ALBT	6/14/02	11/30/02	Berlin Disc	MOE	10/1/02	2/3/03	Bournemouth She	SpaceSta	5/1/02	4/04		
	L&C	9/16/02	3/15/03		SOSPI	10/24/02	12/31/03		SWII	11/1/02			
Austin	Everest	10/19/02	4/25/03		SpaceSta	5/28/02	5/27/03		Trex	2/1/02	1/31/03		
	SpaceSta	5/25/02	11/15/02		SVTS	10/31/02	1/31/03		Cyberwor	3/22/02	3/21/03		
	SVTS	11/16/02	1/10/03		Extreme	5/2/00	12/31/02		Extreme	7/26/02	12/31/02		
Baltimore	Bears	6/23/02	9/1/03		GC	4/1/02	3/31/03		SVTS	11/8/02	1/31/03		
	HB	3/02	10/31/03		HaunCast	4/5/01	12/31/02		UGs	3/22/02	3/21/03		
	SpaceSta	5/24/02	5/05		HB	11/30/01	12/31/02		Bradford	HB	10/11/01	10/31/03	
Bangkok	Galapago	3/1/02	12/31/03		HH	4/1/02	3/31/03			SAA	1/8/02	12/31/02	
	HaunCast	2/8/02	2/28/03		MOE	4/1/02	3/31/03		Branson	SpaceSta	6/1/02	6/1/03	
	SpaceSta	9/27/02	9/27/03	SOSPI	10/24/02	12/31/03	Alaska	5/1/99		12/31/02			
Barcelona	CDS	5/4/01	12/31/02	SpaceSta	5/28/02	5/27/03	L&C	5/3/02		4/30/03			
	CTPA	11/26/01	11/27/02	SVTS	11/1/02	1/31/03	MOE	4/19/02		4/18/03			
	HaunCast	5/7/02	5/7/03	LW	8/31/02		Ozarks	1/93		12/03			
	HB	5/7/02	5/7/03	Birmingham UK	Trex	5/15/02	12/31/02	SpaceSta	5/25/02	8/31/03			
Beijing	GC	9/1/02	1/31/03		Dolphins	8/16/02	1/15/03	SVTS	11/1/02	1/15/03			
	MOE	4/28/02	4/27/03		SpaceSta	5/02		HB	10/29/02	10/31/03			
Belfast She	BP	11/29/01	12/31/02	Bochum IM	BP	9/1/01	3/1/03	Bratislava	ATSOT	11/1/02	2/28/03		
	E3D	8/1/02	12/31/02		DIA	2/1/02	1/31/03	Brisbane WBS	SAA	6/13/02	1/31/03		

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
MWH	Nuremberg	7/4/02	12/31/02	SpaceSta	Bochum IM	11/15/02	12/31/03	STTM SU	Stockholm	5/17/02	
Niagara	Seattle PSC 1	6/17/02	11/30/02		Bristol	10/21/02	12/31/03		Sydney WBS	4/19/02	4/04
	Oulu	4/13/02	4/27/03		Nuremberg	10/31/02	12/31/03		Tampa MOSI	5/24/02	11/21/02
	Singapore DC	9/1/02	8/31/03		Addison Mar	7/1/02	7/1/03		Tempe Imx	5/1/02	4/04
Nsync OM	Taejon NSM	1/1/02	12/31/02		Alamogordo	7/1/02	6/05		Tokyo Sei	4/25/02	4/30/04
	Tianjin	1/1/01	12/02		Austin	5/25/02	11/15/02		Toronto FP	10/18/02	10/17/03
	Jupiter Crn	8/1/02			Baltimore	5/24/02	5/05		Toronto OSC	10/18/02	
	Bochum IM	8/28/02	12/31/02		Bangkok	9/27/02	9/27/03		Vancouver Imx	5/02	12/31/02
	Boston NEA	6/21/02	6/30/03		Berlin CS	5/28/02	5/27/03		Victoria	5/31/02	12/31/02
	Buffalo Reg	9/13/02	11/30/02		Berlin Disc	5/28/02	5/27/03		Warsaw IT	9/1/02	8/31/03
	Calgary EC	8/9/02	11/15/02		Birmingham UK	5/02			Washington NASM	4/17/02	
	Houston MNS	6/28/02			Boston NEA	5/1/02	4/04		West Nyack Imx	5/1/02	4/04
	Las Vegas Imx	10/23/02	3/31/03		Bradford	6/1/02	6/1/03		Winnipeg	10/13/02	
	Lucerne	9/29/02	3/31/03		Branson	5/25/02	8/31/03		Woodbridge FP	4/26/02	4/25/05
OnGuard OO	Miami Imx	8/23/02	12/31/02	SVTS	Bristol	5/02	5/03	SupeSpee	Wuerzburg	12/13/00	12/31/02
	Munich	8/31/01	12/31/02		Buford Reg	4/19/02	4/19/03		Dayton	9/27/02	
	Myrtle Beach	3/1/02	2/28/03		Calgary EC	4/26/02	11/30/02		Hutchinson	9/27/02	
	Osaka Sci	7/1/02	12/31/02		Cape Town ISA	4/25/02			Lucerne	9/24/02	3/31/03
	Paris Geo	2/5/02	2/28/03		Cathedral City	5/24/02	11/23/02		Pensacola	9/21/02	3/1/03
	Poitiers Imax	1/1/02			Cedar Rapids	11/1/02	2/28/03		Washington NASM	9/18/02	
	Vienna LFC	10/4/02	3/27/03		Charleston SC	5/21/02	5/20/03		Charleston SC	9/1/02	12/24/02
	Singapore DC	2/13/99	12/03		Chattanooga	4/19/02	5/23/03		Los Angeles CSC	9/13/02	
	Cathedral City	2/1/02	12/1/02		Chicago Loe	7/3/02	7/2/03		Apple Valley Imx	11/8/02	1/31/03
	Columbus COSI	3/16/02	12/31/02		Chicago MSI	5/1/02	11/30/02		Austin	11/16/02	1/10/03
OTW Ozarks Rheged S&R SAA	Garza Garcia	11/28/02	5/30/03	SWII	Copenhagen	5/31/02	5/30/03	SVTS	Belfast She	11/15/02	1/31/03
	Kansas City Zoo	5/21/02	12/31/02		Dallas Cmk	4/19/02	4/05		Berlin CS	10/31/02	1/31/03
	Lehi	6/11/02	5/30/03		Davenport	7/13/02	7/10/03		Berlin Disc	11/1/02	1/31/03
	Louisville	6/1/02	12/15/02		Dayton	5/24/02	5/23/03		Bourmemouth She	11/8/02	1/31/03
	Phoenix	5/28/02	12/1/02		Dearborn	6/14/02	12/31/02		Branson	11/1/02	1/15/03
	Rochester MSC	7/4/02	6/30/03		Denver MNS	9/1/02	9/1/03		Bristol	11/15/02	1/31/03
	Saitama	9/1/02	12/30/02		Detroit	5/11/02	11/02		Cathedral City	11/1/02	12/31/02
	San Diego NHM	3/31/01	12/31/03		Dublin Reg	4/19/02	4/19/03		Chicago Loe	11/15/02	1/31/03
	Seattle Dome	10/10/01	12/31/02		Edmonton Ody	10/11/02	10/10/03		Detroit	11/16/02	1/03
	Tijuana	10/18/01	12/31/02		Fort Worth	5/1/02	5/1/03		Fort Lauderdale	11/1/02	1/31/03
SE	Tulsa Cmk	9/20/02	12/31/02	Sedona Skydance SOA Solarmax	Frankfurt IM	5/28/02	5/27/03	SWII	Fort Worth	11/16/02	1/7/03
	Xalapa	8/1/02	12/1/02		Galveston	5/24/02	5/05		Galveston	11/1/02	1/31/03
	Vancouver SW	5/1/02	11/15/02		Garden City	4/19/02	5/05		Garden City	11/16/02	1/1/03
	Branson	1/93	12/03		Garza Garcia	10/1/02	3/31/03		Glasgow	11/17/02	1/12/03
	Penrith	7/1/00			Grand Rapids JLT	5/31/02	5/31/04		Indianapolis WR	11/8/02	1/31/03
	Tsuruga	11/1/02	3/31/03		Hague	10/10/02	10/03		Las Vegas Imx	11/1/02	1/31/03
	Bradford	1/8/02	12/31/02		Hampton	5/24/02	5/05		London BFI	11/9/02	1/31/03
	Brisbane WBS	6/13/02	1/31/03		Harrisburg	6/1/02	5/31/03		London SM	11/9/02	1/31/03
	Calgary SC	10/1/02	9/30/03		Honolulu Con	6/14/02	6/13/03		Los Angeles NA	10/27/02	1/31/03
	Fort Lauderdale	3/1/02	2/28/03		Houston MNS	10/4/02	10/4/03		Melbourne WBS	11/15/02	1/31/03
SOSPI	Frankfurt IM	11/2/02	4/30/03	SOSPI	Hull	7/1/02	7/1/03		Myrtle Beach	11/1/02	12/31/02
	Hague	6/6/02	11/5/02		Huntsville	5/24/02	5/05		Natick JF	11/1/02	1/03
	Hong Kong	7/1/02	12/31/02		Hutchinson	6/1/02	6/07		Nuremberg	10/31/02	1/31/03
	Lubbock	5/17/02	11/16/02		Indianapolis WR	5/23/02	4/04		Providence Imx	11/8/02	1/31/03
	Melbourne WBS	10/25/01	4/24/04		Kaohsiung	9/1/02	6/30/03		Regina	11/15/02	1/31/03
	Munich	6/14/01	12/3/02		Karuizawa Sei	4/20/02	12/31/02		Sacramento Imx	11/8/02	1/31/03
	Nagoya OT	10/1/02	3/30/03		KSC 2	4/19/02	4/18/04		Saint Augustine	11/15/02	1/31/03
	Oklahoma City	10/18/02	5/03		Kuwait City	10/1/02	9/30/03		San Antonio 3D	11/8/02	12/31/02
	Osaka Sun	10/1/02	3/30/03		Langley FP	4/26/02	4/25/05		Seattle PSC 2	11/8/02	12/26/02
	Paris Geo	10/23/02	10/22/03		Las Vegas Imx	4/19/02	4/18/04		Singapore DC	11/15/02	1/31/03
SOA	Penrith	3/8/02	3/7/03	SOA	London BFI	4/27/02	4/26/03	SOA	Sinsheim	11/1/02	1/31/03
	Phoenix	11/1/02	12/31/02		London ONT	6/1/02			Sydney WBS	11/20/02	1/31/03
	Raleigh Exp	3/15/02	12/31/02		London SM	5/28/02	5/27/03		Tokyo Sei	11/16/02	1/31/03
	Regina	6/27/02	12/26/02		Los Angeles CSC	4/19/02	4/19/03		Vancouver Imx	11/15/02	1/31/03
	Stockholm	9/21/01			Los Angeles NA	4/19/02	5/31/03		Vienna LFC	11/15/02	1/31/03
	Sudbury	9/22/02	6/30/03		Lubbock	11/1/02	2/1/03		Virginia Beach	11/15/02	12/31/02
	Sydney WBS	10/25/01	4/24/04		Melbourne WBS	4/19/02	4/04		Apple Valley Imx	11/1/02	
	Tokyo Sei	10/1/02	3/30/03		Memphis Pink	6/29/02	3/7/03		Boston NEA	11/1/02	
	Tokyo TSC	11/2/02	4/30/03		Miami Imx	5/1/02	4/04		Buffalo Reg	11/1/02	
	Vancouver SW	10/19/02	4/18/03		Milwaukee	6/1/02	6/1/03		Buford Reg	11/1/02	
SOSPI	Victoria	3/8/02		SOSPI	Montreal VP	4/19/02	4/18/03	SOSPI	Calgary FP	11/1/02	
	Virginia Beach	5/24/02	11/27/02		Munich	5/28/02	5/27/03		Cathedral City	11/1/02	
	Bristol	10/19/02	11/10/02		Myrtle Beach	4/02			Charleston SC	11/1/02	
	Garza Garcia	6/8/01	12/31/02		Natick JF	8/22/02	12/31/02		Chicago Loe	11/1/02	
	Townsville	7/19/02	7/18/03		Norwalk	10/4/02	1/16/03		Col Springs Cmk	11/1/02	
	Sedona	3/28/98	12/31/03		Nuremberg	5/9/02	12/31/02		Dallas Cmk	11/1/02	
	Paris Geo	7/3/02	7/3/03		Osaka Sun	4/19/02	4/04		Dearborn	11/1/02	
	Dallas AA	2/26/99			Oslo	5/28/02	11/03		Dublin Reg	11/1/02	
	Calgary SC	10/1/02	12/30/02		Philadelphia	6/1/02	5/04		Edmonton FP	11/1/02	
	Cocoa	10/1/02	9/30/03		Portland	4/19/02	4/19/03		Galveston	11/1/02	
SOSPI	Garza Garcia	4/1/02	3/30/03	SOSPI	Sacramento Imx	5/1/02	4/04	SOSPI	Grand Rapids JLT	11/1/02	
	Huntsville	3/1/02	2/28/03		San Antonio 3D	5/3/02	11/2/02		Halifax	11/1/02	
	Hutchinson	3/15/02	3/14/03		San Diego RHF	5/17/02	2/03		Hampton	11/1/02	
	Oakland	9/15/00	3/30/03		San Jose	10/3/02	5/1/03		Honolulu Con	11/1/02	
	Singapore SC	11/1/02	2/28/03		Seattle PSC 2	5/17/02	5/04		Huntsville	11/1/02	
	Taipei AM	3/1/01	6/28/03		Shreveport	7/1/02	6/30/03		Indianapolis WR	11/1/02	
	Berlin CS	10/24/02	12/31/03		Sinsheim	5/9/02	5/8/04		Kansas City Zoo	11/1/02	
	Berlin Disc	10/24/02	12/31/03		Spokane	5/30/02	5/30/03		Langley FP	11/1/02	

presenting sponsor at a theater. This is a difficult problem for theater staff, because they depend on their local sponsors and must remain in their good graces, whereas the film sponsor conveys few direct benefits to the theater. Eastwood granted that without film sponsors the industry wouldn’t have as many or as good films, but reminded producers that they should remain flexible in the theater services they promise to sponsors. Eastwood mentioned that the GSTA is forming a sponsorship committee, and asked people interested in joining it to contact her.

Nova’s Susanne Simpson recounted how, after she pitched *Shackleton’s Antarctic Adventure* to a number of executives at Morgan Stanley, the head of advertising realized that the story was a perfect opportunity to create a new corporate identity. Your project, she said, has to be the right message at the right time to appeal to a potential sponsor. She described the problem of shrinking revenues from theaters: years ago a producer could expect to net US\$100,000 each from 90 bookings, and after distribution expenses net \$5.4 million; now, even though there are more theaters, the per-theater average has dropped. Simpson now expects \$60,000 from 120 theaters, which only yields \$4.2 million after expenses. This is why so many projects rely on National Science Foundation grants and other “free money.”

Speaking from a European perspective, Berendt Reijnhoudt of Omniversum in The Hague complained that North America-based film sponsors often have no presence in Europe, and can therefore provide no benefits to theaters. In fact, he said, the presence of their logos on posters can even distract from the film’s title, citing *China: The Panda Adventure* and *Jane Goodall’s Wild Chimpanzees* as examples. Reijnhoudt said he’d rather have no sponsor than a sponsor that does nothing for the theater.

Technical Session

The technical session was coordinated by Cherie Rivers of the Museum of Science in Boston. Pierre-Andre Charron of Famous Players, Inc., kicked the session off with a dynamic demonstration of the custom laser shows his company can pro-

vide LF theaters to enhance pre-shows.

Tim Archer, of Master’s Workshop in Toronto, showed the “rack pack,” a rack of location audio recording gear mounted in a backpack, and demonstrated a digital system that simplifies mixing and synching film sound tracks in an LF theater.

Greg MacGillivray showed visual effects that Sonoma, CA-based Hellikon had done for *Coral Reef Adventure*, as well as some shots made with a new wire dolly system that permits fast “aerial” shots indoors, in forests, and in other situations that would be impractical for aircraft.

Imagica USA’s Chris Reyna showed footage captured on Olympus’ new Super HD 4K digital camera, contrasting it to 24p footage he had shot with a Sony HD-cam two years earlier and shown at previ-

“Let’s stop looking for excuses and blaming everybody else, and start focusing on fixing all of our theaters.”

—Brian Hall
Imax Corp.

ous conferences. The older footage, which had seemed acceptable for some purposes, was completely overshadowed by the Olympus material, which was much brighter, sharper, and clearer. Reyna stressed that the camera was a prototype, and hadn’t been specially tweaked for a 15/70 blowup. He said he expected much better performance in the near future.

Paul Stambaugh of Consolidated Film Industries gave a technically detailed presentation about preserving film images. He outlined the expected life of images on film under varying conditions of temperature and humidity, pointing out that making color separations is actually less costly than storing color negatives under proper conditions, and the black-and-white seps



Nova’s Susanne Simpson listens to Berendt Reijnhoudt from Omniversum in The Hague.

will last much longer.

Daniel White of Montreal’s Big Films, Inc., announced that his company had recently acquired and refurbished three 15/65 cameras, and also spoke about digital volumetric imaging software the company had licensed, which can allow computer animation of a wide variety of physical systems, from internal organs to geographic features.

Three staffers from Imax Corporation presented new developments. Claude Richard spoke about upgrades to the Mark 3 IMAX cameras, which are now rated for 60 fps, and the MSM 9802 cameras, which now have intervalometers and modular electronics.

Paul Panabaker described Imax’s new projectionist training plan, which allows theaters to reduce their service fees by sending a projectionist to Mississauga for training and reducing the number of routine service calls by Imax technicians.

David Keighley showed a brief 15/70 clip from *Star Wars, Episode II* to demonstrate the capabilities of the IMAX DMR™ process, and ran some digital effects, panel shots, and bleach-bypass work his staff at DKP/70MM had done for various LF projects.

Educational Materials

Kathy Sullivan of COSI Columbus and @Bristol’s Tracy Guiry moderated an open discussion entitled “Educational Materi-

(See *GSTA* on page 10)

GSTA 2002's Extra-curricular Activities

On the Sunday before the official start of the conference, **Imax Corporation** and **MacGillivray Freeman Films** hosted invitation-only meetings, MacGillivray at the Paramount, and Imax at its headquarters in the Toronto suburb of Mississauga. On Sunday morning MFF's guests, about 140 theater representatives, saw a rough cut of ***Coral Reef Adventure*** and a short clip from ***Top Speed***, and participated in an hour-long open discussion about the state of the industry.

On Sunday afternoon busses brought about 180 conferees to the Imax building in Sheridan Park, where dozens of Imax employees in blue shirts stood outside waiting to greet them. After a welcoming speech from the co-CEOs, guests were free to walk around the various departments and get explanations of sound mastering, cameras, and the DMR process (among other things) from staffers.



David Breashears (l) lost the Stairwell Challenge to Tom Huggins.

(from *GSTA* on page 9)
als: Crucial Element or Costly Charade?" (This session was offered twice; this report covers only one of the two.)
Sullivan explained that the session had arisen out of the discovery by education committee members at the GSTA's 2002 Mid Winter Meeting in Valencia, Spain, that most teachers' guides developed for U.S. schools were of little or no use to educators outside North America. Guiry presented the results of "the strawiest of

The Stairwell Challenge

At the dinner following the screenings of *Tiger Child* and *North of Superior*, **Tom Huggins**, husband of **nWave Pictures** producer **Charlotte Huggins**, challenged filmmaker and five-time Everest summitter **David Breashears** to a race up the stairs of the 43-story Sheraton Centre Hotel building. (LFX was not present at the time, but is reliably informed that alcohol had been consumed.) The race was set for the next evening.

Because Huggins is about a foot taller and almost 100 pounds heavier than Breashears, he was given a 10-floor head start. Even so, the smart money was on Breashears. At least a dozen insiders witnessed the race, which was coordinated with military precision by Charlotte Huggins.

The starting signal was conveyed to the two racers by cell phone. At the 30th floor, Huggins was in the lead by less than a minute, but Breashears appeared much more focused and in control, compared to Huggins' rather dazed look. However, at the 43rd floor Huggins still had the narrowest of leads, less than ten steps ahead of Breashears. The two exhausted competitors collapsed, took a few minutes to catch their breath, and shook hands for the gathered fans. (It was later discovered that the first

four floors of the Sheraton are much taller than the rest, so that Huggins' 10-floor head start was more like a 14-story advantage.)

The money collected for the wagers on the race (about CDN\$450) was turned over to the three student delegates to the conference.

A video of the event, shot and edited by **Marco Markovich**, can be seen at http://homepage.mac.com/mmarkovich/GSTA_Movies/iMovieTheater14.html. A link to it can be found on the LF Examiner Web site, www.cinergetics.com/orglinks.htm.

SK Pictures' Party

Later on Wednesday evening, **SK Pictures** hosted a party that became the talk of the conference the next day. Invitations promised an appearance by "Jr. Barnes and the Cadillacs, featuring Curtis Barker." Curtis Barker turned out to be the alter ego of SK president **Jonathan Barker**, who regaled the crowd with wild renditions of James Brown tunes and a hat that spouted fire. Although Barker is not known as the most staid member of the LF community (a distinction for which there is no shortage of competition), many were stunned to see this wild and crazy aspect of his personality.

The party reportedly continued until nearly daylight the next morning. We say "reportedly" because your faithful reporter was so worn out by covering the conference that he went to bed unusually early that night, and missed the party entirely. Damn it.

ther neutral or unimportant to the book-ing decisions of about two thirds of those present.

From the floor, **Jeffrey Kirsch** of the Fleet Science Center said his staff had produced a guide to show teachers how the films fit into the state curriculum. **Wit Ostrenko** of the **Museum of Science and Industry** in Tampa, FL, pointed out that these days teachers are under pressure to teach only material covered in standardized tests, and that if LF films can't be

straw polls" she had conducted of some 50 LF theaters, noting that even in the U.S. many theaters create their own educational materials in addition to, or in place of, those provided by distributors. In Europe, theaters must translate from English, and in the U.K. theaters must make the materials applicable to the very specific curriculum requirements of the British school system.

A poll of the audience revealed that the existence of educational materials was ei-

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
GF GN HaunCast	Berlin Disc	4/1/02	3/31/03	India	West Nyack Imx	8/9/02	2/8/03	L5 LOLL LS	Mobile	6/11/02	1/20/03
	Houston Reg	9/20/02	12/31/03		Winnipeg	7/15/02	1/14/03		Orlando SC	10/19/02	5/30/03
	Menlyn ISA	4/1/02	1/31/03		Cape Town ISA	10/11/02	10/11/04		Portland	8/16/02	3/15/03
	Munich	4/2/01	12/31/02		Hull	7/1/02	1/1/03		Saint Louis Arch	5/25/02	5/23/03
	Nuremberg	11/28/01	11/29/02		London BFI	9/14/02	9/14/03		San Antonio 2D	9/6/02	2/15/03
	Ontario Reg	9/13/02	9/12/03		Montreal VP	10/11/02	4/11/03		San Diego RHF	8/2/02	2/27/03
	Sandton ISA	11/1/02	2/28/03		Myrtle Beach	6/15/02	6/15/03		Sandy	6/7/02	6/6/03
	Tempe Imx	8/9/02	11/30/02		Orlando SC	6/15/02	12/15/02		Seattle PSC 1	9/2/02	6/30/03
	Wuerzburg	7/1/01	12/31/02		Quebec	10/11/02	4/11/03		Shreveport	9/1/02	8/31/03
	Sudbury	1/00	12/02	IOTS	Taipei MCRC	7/1/02		LW	Washington NMNH	9/20/02	4/1/03
HB	Vienna LFC	6/7/02	12/31/02		Bochum IM	8/1/02	7/31/04		Yellowstone	6/15/02	6/14/03
	Amneville Gau	10/30/01	6/30/03		Toronto OSC	1/8/01			Sinsheim	10/26/96	
	Bangkok	2/8/02	2/28/03		Townsville	7/19/02	7/18/03		Loch Lomond	7/24/02	
	Barcelona	5/7/02	5/7/03	ITD	Boston NEA	12/6/01			Charleston SC	11/1/02	10/31/03
	Belfast She	10/17/02	10/31/03		Calgary FP	5/31/02	5/30/03		Duluth	12/21/01	
	Berlin CS	5/1/02	12/31/02		Charleston SC	11/20/00	12/31/02		Dwingeloo	5/1/01	4/30/03
	Berlin Disc	4/5/01	12/31/02		Chattanooga	5/3/96	5/3/03		Mumbai	9/1/02	8/31/03
	Bochum IM	11/8/01	11/30/02		Gandhinagar GSC	10/23/02			Nuremberg	11/28/01	11/27/02
	Bristol	8/25/01	10/31/03		Glasgow	3/1/02	2/28/03		Omaha	9/15/02	2/15/03
	Charleston SC	10/1/02	11/9/02		Katovise IT	7/5/02	7/4/03		Taranto	6/30/02	6/19/03
	Duluth	10/11/02	11/30/02		Krakow IT	12/15/01	12/14/02		Valencia Spn	11/1/02	5/31/03
	Kansas City Sci	9/27/02	2/8/03	JGWC	Kuwait City	12/25/00	12/24/02	MJTTM MOE	Birmingham AL	8/31/02	
JAC	Lehi	10/22/02	11/30/03		Manchester UCI	10/1/02	9/30/03		Boston NEA	12/6/01	
	London BFI	12/1/01	8/30/03		Sinsheim	5/98			Dallas SP	5/25/02	5/25/03
	Madrid	6/12/02	6/30/03		Vienna LFC	6/7/02	6/6/03		Kansas City Zoo	9/1/02	12/31/02
	Manchester UCI	9/1/02	3/31/03		Calgary SC	10/02	10/03		Louisville	9/12/02	3/12/03
	Myrtle Beach	2/02	12/31/02		Charlotte	10/2/02	5/1/03		Myrtle Beach	5/1/02	5/1/03
	New Orleans	8/1/02	12/31/02		Cincinnati	10/4/02	4/30/03		Osaka Sci	9/1/02	3/1/03
	San Antonio 3D	6/7/02	12/31/02		Cleveland	10/4/02	10/3/03		Regina	9/1/02	3/1/03
	Sydney WBS	9/20/01	8/31/03		Columbus COSI	10/1/02	3/03		Richmond SMV	4/15/02	12/31/02
	Washington NASM	9/27/02	11/9/02		Copenhagen	10/12/02	4/11/03		Saint Augustine	8/1/02	1/1/03
L&C	Aguascalientes	5/23/02	5/31/03	Killmanj	Detroit	10/5/02	4/4/03		San Diego NHM	9/4/02	1/4/03
	Baltimore	3/02	10/31/03		Edmonton Ody	5/17/02	11/13/02	MTA MTM	Syracuse	5/18/02	11/02
	Barcelona	5/7/02	5/7/03		Jersey City	10/02			Jackson MS	9/15/02	1/15/03
	Berlin Disc	11/30/01	12/31/02		Los Angeles CSC	10/25/02	3/24/03		Beijing	4/28/02	4/27/03
	Bradford	10/11/01	10/31/03		Raleigh Exp	10/4/02	5/29/03		Belfast She	10/2/02	1/31/03
	Bratislava	10/29/02	10/31/03		San Diego RHF	11/15/02	5/14/03		Berlin CS	10/1/02	2/3/03
	Brussels	5/1/02			Shreveport	11/16/02	5/14/03		Berlin Disc	4/1/02	3/31/03
	Charlotte	2/2/02	2/28/03		Stockholm	11/29/02	11/28/03		Boston MOS	6/16/01	3/31/03
	Col Springs Cmk	9/1/02	12/31/02	L&C	Sudbury	5/7/02			Branson	4/19/02	4/18/03
	Copenhagen	1/18/02	12/31/02		Tampa MOSI	11/22/02			Brussels	12/1/01	12/31/02
HCBTD HH	Denver MNS	9/1/02			Toronto OSC	5/10/02			Calgary EC	12/19/01	12/31/02
	Dwingeloo	4/27/02			Victoria	9/20/02			Cape Town ISA	3/5/01	2/28/03
	Glasgow	10/11/01	9/1/03		Copenhagen	1/18/01	12/31/02		Cathedral City	1/1/02	12/31/02
	Grand Rapids JLT	8/30/02			Davenport	3/16/02	11/15/02		Charleston SC	4/16/02	11/16/02
	Hastings	9/10/02	3/10/03		Denver MNS	6/7/02	3/9/03		Cincinnati	10/1/01	12/31/02
	Kaohsiung	11/9/02	11/8/03		Hastings	6/10/02	12/9/02		Copenhagen	12/1/01	12/31/02
	Karlsahmn	10/23/02	10/31/03		Karlshamn	6/15/02	9/10/03		Corsicana	9/1/02	2/28/03
	La Coruna	10/4/02	12/31/03		Melbourne WBS	8/1/02	1/1/03		Dallas SP	9/27/02	3/8/03
	London SM	10/11/01	10/31/03		Memphis Pink	3/2/02	11/15/02		Edmonton FP	6/1/02	12/31/02
	Louisville	1/5/02		Horses	Puebla	8/1/02	1/31/03		Fort Lauderdale	5/25/02	5/24/03
HCBTD HH	Madrid	11/6/02	10/31/03		Saint Augustine	7/15/02	12/31/02		Frankfurt IM	9/1/02	2/1/03
	Melbourne WBS	10/7/02	10/31/03		Seoul	6/15/02	12/15/02		Hague	10/9/00	12/31/02
	Munich	4/18/02	4/30/03		Stockholm	3/1/02	3/7/03		Harrisburg	10/6/02	2/21/03
	Natick JF	11/15/02	11/30/03		Sudbury	10/1/02	5/31/03		King of Prussia Reg	9/13/02	9/12/03
	Niagara	7/1/02	2/28/03		Tijuana	10/5/02	4/4/03		Kuwait City	6/12/02	6/1/03
	Nuremberg	7/4/02	1/31/03		Virginia Beach	9/1/01	3/1/03		Manchester UCI	7/1/02	6/30/03
	Oakland	8/30/02	2/28/03		Boston MOS	3/15/02			Melbourne WBS	10/1/02	12/31/03
	Phoenix	8/1/02	8/1/03		Charlotte	6/14/02	2/21/03		Melzo	1/1/02	2/28/03
	Pittsburgh CSC	10/11/02	6/26/03		Kansas City Zoo	3/30/02	12/31/02		Mumbai	10/1/02	3/31/03
	Providence Imx	8/27/02	12/31/02		Milwaukee	7/26/02	12/31/02		Munich	4/2/01	12/31/02
HCBTD HH	Roanoke	10/1/02	5/31/03	Horses	New York AMNH	6/24/02	12/31/02	MOF	New Rochelle Reg	9/13/02	9/12/03
	Sagamihara	10/19/02	5/31/03		Omaha	7/02			Norwalk	1/1/01	12/31/02
	San Diego RHF	3/8/02	11/02		Singapore SC	7/1/02	12/31/02		Oakland	1/1/02	12/31/02
	San Jose	11/6/02	10/31/03		Vancouver Imx	6/22/02	12/31/02		Oslo	6/30/02	12/31/02
	Speyer Imax	6/6/02	12/31/02		Atlanta FMNH	9/16/02	3/15/03		Pitea	3/1/01	3/31/03
	Stockholm	11/30/01			Boston MOS	9/28/02	6/30/03		Portland	11/2/01	6/15/03
	Sydney WBS	7/22/02	2/28/03		Branson	5/3/02	4/30/03		San Diego RHF	11/1/01	6/30/03
	Taichung NMNS	7/1/02	7/31/03		Columbus COSI	10/11/02	6/20/03		San Jose	2/5/02	12/31/02
	Taipei AM	5/1/02	5/10/03		Davenport	11/16/02	7/24/03		Sioux Falls	9/1/01	12/31/02
	Tijuana	8/17/02	8/31/03		Dearborn	5/1/02	12/31/02		Speyer Imax	2/1/01	12/31/02
HCBTD HH	Valencia Spn	11/1/02	5/31/03		Duluth	10/1/02	3/31/03		Sydney WBS	10/1/02	12/31/03
	Vancouver Imx	10/11/02	12/31/02	HCBTD HH	Harrisburg	10/19/02	3/31/03		Toronto OP	9/2/02	6/30/03
	Vienna LFC	6/7/02	12/31/02		Irvine Reg	8/23/02	11/30/02		Valencia Reg	1/3/02	12/31/02
	Wuerzburg	9/27/02	2/28/03		Jersey City	5/18/02	2/28/03		Washington NMNH	6/30/02	2/28/03
	San Simeon	8/17/96			Kansas City Sci	4/22/02	5/30/03		Wuerzburg	4/16/01	12/31/02
	Berlin Disc	4/1/02	3/31/03		Little Rock	9/21/02	3/15/03		Garden City	12/01	12/02
	Honolulu Con	5/1/00	6/30/03		Los Angeles NA	9/13/02	2/7/03		Pensacola	11/8/96	
	Melbourne WBS	9/12/02			Lubbock	9/5/02	5/31/03		Huntsville	11/15/02	12/31/02
	Sacramento Imx	8/2/02	2/1/03		Memphis Pink	11/16/02	3/7/03		Edmonton Ody	1/9/98	12/31/02
	Sydney WBS	9/12/02			Milwaukee	10/1/02	3/31/03		San Jose	10/3/02	5/3/03

Bookings: November 2002 by Film

824 bookings of 96 films in 269 theaters

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are ***not*** warranted to be comprehensive or accurate in every detail, despite our best

efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 25.

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
AEK	Grand Rapids JLT	2/02	11/15/02	Bears	Goteborg	10/2/01	10/04	DIA	Bournemouth She	3/22/02	3/21/03
	Katovise IT	7/5/02	1/4/04		Katovise IT	9/6/02	2/28/03		Glasgow	10/1/02	3/31/03
	Krakow IT	12/15/01	6/11/03		Nuremberg	12/22/01	12/31/02		Kuwait City	12/25/00	12/24/02
	Montpellier Gau	6/13/01	12/31/02		Apple Valley Imx	3/1/02			Malta	9/1/02	8/31/03
	Pittsburgh CSC	6/28/02	2/20/03		Baltimore	6/23/02	9/1/03		Montpellier Gau	1/1/01	12/03
Africa	Sandton ISA	2/02	2/28/03		Calgary SC	7/28/01	8/1/03		Poitiers Imax 3D	2/1/01	1/06
	Stockholm	3/1/00	12/31/02		Duluth	3/1/02	5/1/03		Taichung NMNS	1/1/02	12/31/02
	Sioux Falls	9/28/02	1/31/03		Edmonton Ody	2/1/02	6/30/03		Berlin CS	8/10/00	
	Toronto OP	9/23/02	6/15/03		London ONT	9/16/02	3/16/03		Bochum IM	2/1/02	1/31/03
	Oklahoma City	6/7/02	3/31/03	Beavers BP	Mexico City Pap	3/1/02	11/1/02	DIS	Cincinnati	1/1/01	12/31/02
AIWC	Raleigh Exp	5/31/02	1/5/03		New York AMNH	6/24/02	12/31/02		Huntsville	5/1/01	4/04
	San Jose	10/3/02	11/27/02		Parker	8/31/02	8/31/03		Puebla	9/15/02	3/14/03
	Sandton ISA	2/02	9/9/03		Portland	11/1/02			Saint Augustine	8/31/02	12/31/02
	Taejon Earth	4/1/02	3/31/03		Reno Fleisch	9/23/02	5/23/03		Villahermosa	9/15/02	3/15/03
	Hong Kong	10/18/00	3/31/03		Saint Louis SC	9/3/02	1/03	Dolphins	Albuquerque	10/1/02	3/30/03
Alamo Alaska	San Diego RHF	10/5/01	6/30/03		Seattle Dome	11/25/02	11/25/03		Apple Valley Imx	8/2/02	
	Shreveport	3/17/02	11/1/02		Vancouver SW	6/29/02	6/03		Birmingham UK	8/16/02	1/15/03
	San Antonio 2D				Yellowstone	6/1/02	6/1/03		Dayton	6/1/02	7/30/03
	Branson	5/1/99	12/31/02		Calgary SC	2/15/00			Garza Garcia	5/6/02	12/31/02
	Lucerne	2/2/02	1/31/03	CDS	Belfast She	11/29/01	12/31/02		Hong Kong	10/1/02	3/31/03
ALBT	San Antonio 2D	6/7/02	12/31/02		Bochum IM	9/1/01	3/1/03		Laie	5/1/01	4/04
	Atlanta FMNH	6/14/02	11/30/02		Cincinnati	1/1/01	12/31/02		Munich	9/30/02	3/31/03
	Boston MOS	6/14/02	11/7/02		Glasgow	10/5/00	1/31/03		Nuremberg	8/15/02	8/14/03
	Fort Worth	9/27/02	3/31/03		Lucerne	5/1/00			Seattle Dome	5/25/02	5/24/03
	Hampton	7/1/02	2/20/03		Nuremberg	11/28/01	11/27/02	E3D	Stockholm	11/24/00	
AlienAdv	Houston MNS	8/2/02	12/31/02		San Jose	10/3/02	5/3/03		Warsaw IT	10/31/02	5/31/03
	Jersey City	5/18/02	2/28/03		Sandton ISA	2/02	2/28/03		Belfast She	8/1/02	12/31/02
	Kansas City Zoo	7/5/02	12/31/03		Taranto	6/22/02	6/21/03		Chiba City	7/10/02	3/31/03
	Stockholm	9/20/02	9/20/03		Valencia Spn	9/1/01	7/30/03		London SM	7/20/02	1/31/03
	Tampa MOSI	6/28/02	12/31/02	ChanJian CRA CTPA	Barcelona	5/4/01	12/31/02		Malta	3/02	
AllAcces Amazon Antarc	Toronto OP	5/18/02	11/30/03		Berlin CS	1/21/00	12/31/02		Munich	1/15/01	6/30/03
	Berlin CS	3/1/00			Boston NEA	9/26/02	1/26/03		Natick JF	7/1/02	12/31/02
	Kuala Lumpur NP	6/1/02	5/30/03		Fort Lauderdale	10/5/02	9/30/03		Nuremberg	8/15/02	3/31/03
	Lehi	10/29/02	11/30/03		Halifax	8/16/02	1/2/03		Vienna LFC	6/7/02	12/31/02
	Melbourne WBS	3/14/02	3/31/03		Kansas City Sci	7/4/02	12/31/02	E3Dcc	Bogota	12/6/01	12/6/02
Apollo13	Pitea	12/25/01	12/25/02		Madrid	10/24/01	1/31/03		Calgary SC	12/26/00	6/30/03
	Singapore DC	5/1/02	4/30/03		Munich	1/17/02	12/31/02		Copenhagen	12/1/00	12/31/02
	Sydney WBS	8/28/01	12/31/02		Paris Geo	2/5/02	1/31/03		Karlshamn	6/25/01	2/25/03
	Taipei AM	6/16/02	6/15/03		Roanoke	11/1/02	1/1/03		Stockholm	5/5/00	6/30/03
	Wuerzburg	8/9/02	12/31/02	CV	Saint Louis SC	11/22/02	12/03		Syracuse	9/14/02	1/31/03
ATSOT	Cape Town ISA	10/1/01	2/28/03		Sydney WBS	12/24/99	12/31/02	EMSH Everest	Castle Rock	3/92	
	Espinho	8/1/02	8/10/03		Tulsa Cmk	6/28/02	12/31/02		Austin	10/19/02	4/25/03
	Cathedral City	6/28/02	12/28/02		Warsaw IT	2/22/02	12/31/02		Belfast She	11/29/01	1/28/03
	Oakland	1/1/01	3/30/03		Nagasaki SM	10/1/02	3/31/03		Glasgow	4/15/02	4/14/03
	Buford Reg	9/20/02			Pittsburgh CSC	2/21/02			Mumbai	4/5/02	5/4/03
	Chicago Loe	9/20/02	12/2/02		Apple Valley Imx	6/28/02			Nuremberg	11/28/01	12/15/02
	Dallas Cmk	9/20/02	3/19/03		Barcelona	11/26/01	11/27/02		Penrith	10/1/01	9/30/03
	Dearborn	9/20/02	3/20/03		Cape Town ISA	9/21/01	2/28/03		Pitea	9/20/02	9/15/03
	Dublin Reg	9/20/02			Detroit	7/1/02	12/02		Vantaa	9/1/01	2/28/03
	Edmonton FP	9/20/02	12/31/02	Cyberwor	Hague	12/20/01		Extreme	Victoria	11/1/02	
	Hampton	9/20/02	3/16/03		Ichikawa	11/1/02	3/31/03		Berlin Disc	5/2/00	12/31/02
	Huntsville	9/20/02			Kaohsiung	1/9/02	11/8/02		Bournemouth She	7/26/02	12/31/02
	KSC 1	9/20/02	12/31/04		Madrid	3/15/02	2/28/03		Hartford Crn	8/2/02	12/31/02
	Los Angeles Loe	9/20/02	12/2/02		Osaka Sun	10/1/02	12/31/02		Malta	12/6/00	
	Los Angeles NA	9/20/02	12/2/02		Paris Geo	4/3/02	4/2/03		Manchester UCI	7/19/02	12/24/02
	Natick JF	9/20/02	3/20/03		Poitiers Imax	2/1/02	1/31/03		Menlyn ISA	6/22/01	3/22/03
	New Orleans	9/20/02	3/20/03		Saint Augustine	6/28/02	12/31/02		Munich	4/12/99	12/31/02
	New York Loe	9/20/02	12/2/02		Shanghai Dome	12/18/01	12/17/02		Nuremberg	12/22/01	12/22/02
	Providence Imx	9/20/02			Sydney WBS	3/14/02	3/04		Seattle Dome	5/24/02	5/24/03
	Sacramento Imx	9/20/02			Syracuse	10/1/02	2/28/03	FOK FOTA Galapago	Speyer Imax	2/8/02	12/31/02
	San Antonio 2D	9/20/02	2/16/03		Yokohama SC	3/23/02	3/22/03		Kuwait City	4/17/00	4/16/03
	San Francisco Loe	9/20/02	12/2/02	GC	Alexandria	3/1/02	2/28/03		Taipei MCRC	1/02	12/02
	Seattle PSC 1	9/20/02	8/16/03		Goteborg	2/2/02	1/31/03		Bangkok	3/1/02	12/31/03
	Tempe Imx	9/20/02			Grand Rapids JLT	2/02	11/17/02		Halifax	6/14/02	6/13/03
	Toronto FP	9/20/02	12/31/02		Pitea	4/6/02	4/10/03		Quebec	10/11/02	10/10/03
	Washington NASM	10/25/02			Vantaa	9/1/02	8/31/03		Warsaw IT	7/12/02	
	West Nyack Imx	9/20/02			Washington NASM	8/8/96			Washington NMNH	10/27/99	
	Brisbane WBS	11/1/02	2/28/03		Amneville Gau	6/1/02	5/31/03		Beijing	9/1/02	1/31/03
	Col Springs Cmk	7/26/01	11/30/02		Berlin CS	11/16/00			Belfast She	9/1/02	12/31/02



GSTA officers David Mosena (extreme left) and Truitt Latimer (extreme right) presented awards to Imax founders (l to r) Roman Kroitor, Graeme Ferguson, Robert Kerr, and Barbra Shaw, widow of Bill Shaw.

made relevant those topics, school trips may be cut.

Sheila Grinnell of the Arizona Science Center suggested doing away with expensive printed materials in favor of Web-based and electronic media, but others pointed out that many schools do not yet have adequate computer facilities, and that teachers don't always have free time to surf the Web.

National Geographic's Ellen Stanley said that in preparing materials for *Lewis & Clark: Great Journey West*, one of the tasks they took on was to survey the tremendous volume of Lewis and Clark material available on the Web — much of it inaccurate — and become a clearing house for the best of those resources.

Sullivan said that there is much the GSTA can do to help distributors, theaters, and educators make the most of LF films, suggesting that a number of museums conduct focus groups with educators that would evaluate several education packages, and publish the results.

Critiquing LF Films

James Sims, a principal of Threshold Studios, and formerly with the Smithsonian Institution, gave an erudite talk (with references to Aristotle and Brecht) about the value of systematic peer critiques. He recounted his experience moving from the world of theater, in which "I was insulted if I *wasn't* reviewed," to the museum world, which until recently has been wary of public critiques. In part this is due to the absence of a corps of profes-

sional exhibition critics independent of exhibit designers, in the way that film critics are independent of filmmakers. The only people qualified to criticize — other exhibit designers — may be reluctant to alienate a colleague whose goodwill could be important in the future.

Sims drew a parallel between this ex-

perience and the current state of the LF industry, a similarly small and collegial — and in some cases, overlapping — group, urging filmmakers and their museum sponsors to overcome the reluctance to critique and be critiqued for the sake of the benefit to be gained: learning how to make better films.

All Members Meeting

At its All Members meeting, the GSTA announced the results of the work of its various committees and plans for future conferences. The 2004 Mid Winter Meeting will be held in Berlin, and will coincide with Berlin Film Festival and the biennial **Euromax** meeting, the first time the two organizations have held a joint meeting. The annual conference sites for the next few years are: 2003, Glasgow, Scotland; 2004, Montreal, Canada; 2005, Osaka, Japan; and 2006, Galveston, TX.

Financial planning for future conferences will include ways to reduce costs and permit the meetings to break even with fewer participants.

Cincinnati's David Duszynski reported that the association is working on ways to give members more and better information. It is in the process of commissioning consumer research, and is working on a method for automated reporting of attendance data by theaters.

The education committee proposed an award for educational materials be added to the awards ceremony.

Awards

The GSTA recognized special achievements in two ceremonies. On Tuesday night, restored prints of the first two 15/70 films, *Tiger Child* and *North of Superior*, were screened at the Cinesphere. At that event the association presented special awards to Imax founders **Graeme Ferguson**, **Robert Kerr**, **Roman Kroitor**, and the late **Bill Shaw**, and to filmmaker Greg MacGillivray and museum veteran **Mike Sullivan**, director of the **Gulf Coast Exploreum** in Mobile, AL.

By the time of the awards banquet that closed the conference on Thursday, much of the gloominess created by the State of the Industry session earlier in the week seemed to have lifted. Imax co-CEOs **Brad Wechsler** and **Rich Gelfond** presented the company's Founders Award posthumously to Bill Shaw. Following a touching six-minute video tribute (created by Imax's **Liam Romalis**), Shaw's son Scott accepted the award on behalf of his mother and sister with a humorous and emotional speech. Imax also presented the Maximum Image Award (selected by the network of IMAX theaters) to *The Dream Is Alive*, whose director, Graeme Ferguson, accepted the trophy.

The GSTA gave out four MAC awards for marketing, one award for Lifelong Learning, and three film awards. Imax's *Space Station* snagged two of the last, for cinematography and best film. (See the box on page 6 for the full list.)



Toni Myers accepted the Best Film Award for Space Station.

Premiering This Month

SOS Planet

“We live in a world in which communication has never been so easily accessible and far-reaching. Surprisingly, with the vast wealth of communication tools at our disposal, one important message in particular is not being heard as loudly as it needs to be – the necessity of all of us ‘to preserve the abundance and diversity of life on Earth.’

“This message is the mission of the Worldwide Fund for Nature (WWF), known in the US and Canada as the World Wildlife Fund. The need to spread the word is one of the most significant challenges of our day. nWave Pictures and WWF-Netherlands have accepted this challenge with the creation of *SOS Planet*, a unique 3D/2D giant-screen film that will both amaze and inform audiences of all ages.

“SOS Planet raises some of the crucial environmental issues of our time while taking a serious look at the role of the mass media in the campaign to protect our planet from slow but seemingly unavoidable destruction.

“The film highlights a state-of-the art attraction created by WWF-Netherlands to raise public awareness about the need to care for our environment The attraction’s story takes place at the fictional United Nation of Animals headquarters in the jungle of Borneo where animal ‘representatives’ from around the globe have gathered to look into three of the most important environmental issues of our time: global warming, deforestation, and ocean destruction.

“Aimed at audiences of all ages, SOS Planet will combine live-action footage, digital effects and computer-generated sequences in a truly immersive experience that only giant-screen cinema can deliver.”

Directed by Ben Stassen and distributed by nWave Pictures Distribution, SOS Planet premiered at the IMAX Theatre @Bristol on Oct. 21.

Star Wars, Episode II: Attack of the Clones: The IMAX Experience

“It is ten years since the events of The

Phantom Menace, and things have definitely become worse in the galaxy. After years of decay and corruption, the Galactic Republic is beginning to fragment as displeased constituents are flocking to a growing Separatist movement led by the mysterious Count Dooku. It is all the beleaguered Jedi Knights can do to maintain peace and order in the galaxy. For the first time in centuries, Senators are seriously considering raising an Army of the Republic to guard against the increasing threats of the Separatists. Some believe such an action will only invite war.”

Star Wars, Episode II is the second Hollywood film (after Apollo 13: The IMAX Experience) to receive Imax Corporation’s DMR™ digital remastering process.

Produced by LucasFilm, Ltd.; written, directed, and produced by George Lucas; starring Hayden Christensen, Natalie Portman, Ewan MacGregor, and Christopher Lee. Distributed by Twentieth Century Fox exclusively to IMAX theaters, the film opened on Nov. 1.

Santa Vs. the Snowman

“Imax Corporation brings 3D to the holidays with Steve Oedekerk’s Santa vs. the Snowman. This holiday tale of unstoppable hilarity will become one of the most popular, must-see holiday events for families for many years to come.

“Santa vs. the Snowman, starring the voices of Jonathan Winters, Victoria Jackson, and Ben Stein, tells the story of a lonely snowman who is swept away by the magical wonder of Santa’s village. The Snowman grows jealous of Santa and starts a polar feud of epic amusement only to find that the magic and warmth of the holidays transcends all. People of all ages will be enchanted by this new and exciting holiday classic—a wild, revolutionary Christmas tale for the new millennium.

“Santa vs. the Snowman was written and directed by Steve Oedekerk, whose films have grossed over \$1 billion worldwide and include Patch Adams, Ace Ventura: Pet Detective, Ace Ventura 2: When Nature Calls, The Nutty Professor, and Nothing to Lose.”

The film opened on Nov. 1.

Treasure Planet

“Based on one of the greatest adventure stories ever told – Robert Louis Stevenson’s Treasure Island – Walt Disney Pictures’ thrilling new animated space adventure, Treasure Planet, redefines animation state-of-the art: the newest CG technology combined with the best of hand-drawn animation, taking moviegoers on a breathtaking journey across the universe.

“At the center of the story is fifteen-year-old Jim Hawkins, who joins the crew of an intergalactic expedition as cabin boy aboard a

glittering space gal-
leon. Be-
friended
by the
ship’s
charis-
matic
cyborg
cook
John
Silver,
Jim
blossoms
under his
guidance,
and shows
the makings
of a fine
spacer as
he and the
alien crew
battle
supernovas,
black holes,
and ferocious
space storms.

“But even greater dangers lie ahead when Jim discovers that his trusted friend Silver is actually a scheming pirate with mutiny in mind. Confronted with a betrayal that cuts deep into his soul, Jim is transformed from boy to man as he finds the strength to face down the mutineers and discovers a “treasure” greater than he had ever imagined.

“Directed by John Musker and Ron Clements, the acclaimed writing/directing team responsible for The Little Mermaid, this exciting new adaptation stars the voice talents of Emma Thompson, David Hyde Pierce, Martin Short, Brian Murray, and Joseph Gordon-Levitt.”

Produced by Walt Disney Pictures and distributed by Buena Vista Pictures Distribution, Treasure Planet opens in conventional and LF theaters on Nov. 27.



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Wk Ending	Title	Dom Gross	Dom Cume	Intl Gross	Intl Cume	Total Cume	Wks	— Screens —		
								Dom	Intl	Tot
10/17/2002	Galapago	5,752	13,730,519	10,116	4,945,685	18,676,204	152	4	2	6
	ATSOT	5,457	15,917,538	7,015	20,171,034	36,088,572	355	2	2	4
	BATB	4,561	25,467,343	0	4,651,128	30,125,277	40	3		3
	MTA	630	2,272,710	0	463,174	2,735,884	197	2		2
	WOC	316	15,050,855	868	19,180,334	34,231,189	384	1	1	2
	Cyberwor	183	11,243,993	19,259	9,937,257	21,181,250	105	1	13	14
	SpaceSta	633,531	25,946,998	252,047	6,662,440	32,609,438	27	61	25	86
	Apollo13	161,943	975,477			975,477	5	18		18
	HaunCast	90,885	5,036,204	97,035	7,847,326	12,883,530	85	5	6	11
	CDS	43,546	14,124,576	23,262	11,297,102	25,421,678	147	6	7	13
10/24/2002	Trex	35,506	41,660,251	48,837	29,937,350	71,597,601	205	2	13	15
	SAA	23,347	13,498,443	20,877	3,515,754	17,014,197	88	8	7	15
	Galapago	17,903	13,747,594	11,865	4,959,598	18,707,191	153	4	2	6
	E3D	15,340	6,591,047	100,795	28,302,357	34,893,404	190	4	13	17
	TR	10,577	18,267,003	0	12,403,639	30,675,126	268	4		4
	ATSOT	9,099	15,927,763	3,484	20,173,555	36,101,318	356	2	2	4
	CTPA	8,692	2,883,008	11,787	2,000,383	4,883,391	71	4	6	10
	UX	8,556	4,185,159	0	83,090	4,185,159	23	8		8
	Extreme	7,456	12,310,494	5,431	12,706,080	25,016,574	188	3	8	11
	AlienAdv	6,200	4,207,741	62,963	8,892,653	13,100,394	165	3	12	15
10/31/2002	BATB	5,517	25,472,660	0	4,651,128	30,130,794	41	3		3
	MTA	1,559	2,274,876	0	463,174	2,738,050	198	2		2
	Cyberwor	690	11,244,735	33,976	10,022,523	21,267,258	106	1	13	14
	WOC	272	15,051,072	422	19,180,229	34,231,301	385	1	1	2
	SpaceSta	614,582	26,587,670	264,806	6,945,209	33,532,879	28	63	25	88
	Apollo13	144,186	1,137,917			1,137,917	6	19		19
	HaunCast	110,677	5,146,881	100,201	7,947,527	13,094,408	86	8	9	17
	CDS	51,213	14,192,311	22,443	11,320,109	25,512,420	148	6	7	13
	Trex	37,554	41,706,527	73,522	30,037,764	71,744,292	206	2	15	17
	SAA	26,940	13,525,383	35,978	3,551,732	17,077,115	89	9	7	16
11/07/2002	CTPA	15,308	2,903,323	9,844	2,012,102	4,915,424	72	4	6	10
	Galapago	15,300	13,766,610	13,633	4,973,597	18,740,206	154	4	2	6
	E3D	13,331	6,604,378	99,749	28,402,106	35,006,484	191	3	13	16
	TR	11,111	18,278,114	0	12,408,639	30,686,237	269	4		4
	Extreme	7,715	12,318,209	6,156	12,706,080	25,024,289	189	3	8	11
	AlienAdv	6,000	4,213,741	31,361	8,954,014	13,167,755	166	2	9	11
	BATB	5,535	25,478,858	0	4,651,128	30,136,329	42	3		3
	ATSOT	5,374	15,933,137	8,172	20,182,888	36,116,025	357	2	2	4
	UX	3,688	4,188,847	0	83,090	4,188,847	24	8		8
	MTA	2,950	2,277,826	0	463,174	2,741,000	199	2		2
11/14/2002	WOC	450	15,051,522	707	19,181,060	34,232,582	386	1	1	2
	Cyberwor	0	11,244,893	33,972	10,054,265	21,299,158	107		12	12
	SpaceSta	507,883	26,968,883	283,223	7,185,273	34,154,156	29	64	25	89
	Apollo13	140,386	1,202,490			1,202,490	7	11		11
	HaunCast	111,323	5,258,204	99,463	8,046,990	13,305,194	87	8	9	17
	CDS	37,617	14,226,399	22,484	11,343,025	25,569,424	149	6	6	12
	Trex	31,445	41,737,972	69,433	30,101,904	71,839,877	207	2	14	16
	SAA	24,996	13,550,379	74,142	3,625,874	17,176,252	90	10	8	18
	Galapago	18,087	13,791,525	11,003	4,981,904	18,773,429	155	8	2	10
	CTPA	10,770	2,916,832	22,027	2,046,197	4,963,029	73	5	5	10
11/21/2002	E3D	10,368	6,614,746	77,172	28,479,278	35,094,024	192	3	13	16
	TR	10,028	18,288,142	0	12,408,639	30,696,265	270	4		4
	BATB	8,088	25,486,273	0	4,651,128	30,144,417	43	1		1
	Extreme	7,460	12,325,670	5,376	12,717,612	25,043,282	190	3	8	11
	ATSOT	4,455	15,967,592	12,553	20,205,971	36,143,563	358	2	2	4
	UX	3,534	419,238	0	83,090	4,192,381	25	5		5
	MTA	2,561	2,280,387	0	463,174	2,743,561	200	2		2
	AlienAdv	2,200	4,215,941	59,255	9,013,269	13,229,210	167	2	9	11
	WOC	410	15,051,932	459	19,181,684	34,233,616	387	1	1	2
	Cyberwor	0	11,245,070	39,936	10,089,881	21,334,951	108		11	11

THE *LF* EXAMINER INDEX
October 2002

The weekly box office performance of LF films as reported by their distributors, ranked by North American receipts. This list includes the last week of September, which we couldn't include in last month's issue. Key to film abbreviations is on page 25.

Wk Ending	Title	Dom	Dom	Intl	Intl	Total	Wks	— Screens —		
		Gross	Cume	Gross	Cume	Cume		Dom	Intl	Tot
9/26/2002	SpaceSta	458,643	24,209,519	206,475	5,803,364	30,012,883	24	57	23	80
	Apollo13	273,445	456,534			456,534	2	18		18
	HaunCast	37,888	4,845,742	99,333	7,553,869	12,399,611	82	3	6	9
	Trex	35,206	41,553,846	49,953	29,662,710	71,216,556	202	2	13	15
	E3D	33,456	6,523,007	180,369	27,865,797	34,388,804	187	4	16	20
	SAA	32,290	13,443,457	34,790	3,447,664	16,891,120	85	10	7	17
	UX	24,479	4,159,779	0	83,090	4,242,869	20	13		13
	TR	20,581	18,238,681	0	12,403,639	30,646,804	265	6		6
	CDS	15,743	13,995,117	22,726	11,219,499	25,214,616	144	5	7	12
	Galapago	9,513	13,717,347	10,026	4,931,604	18,648,951	150	4	4	8
	Extreme	6,891	12,287,005	6,106	12,690,489	24,977,494	185	4	8	12
	CTPA	6,834	2,855,987	11,251	1,942,738	4,798,724	68	4	6	10
	AlienAdv	6,002	4,188,758	84,400	8,684,087	12,872,845	162	3	12	15
	ATSOT	5,960	15,907,513	45,193	20,156,716	35,064,229	353	2	3	5
	BATB	4,377	25,456,857	0	4,651,128	30,119,878	38	3		3
	MTA	977	2,269,354	0	463,174	2,732,528	195	1		1
	Cyberwor	383	11,243,622	25,262	9,896,152	21,139,773	103	1	13	14
	WOC	297	15,050,175	2,358	19,178,697	34,228,872	382	1	1	2
10/3/2002	SpaceSta	439,259	24,649,500	201,222	6,028,631	30,678,131	25	59	23	82
	Apollo13	232,327	650,592			650,592	3	18		18
	HaunCast	38,654	4,884,396	101,222	7,655,091	12,539,487	83	3	6	9
	E3D	33,555	6,555,562	185,444	28,051,241	34,606,803	188	4	16	20
	CDS	31,433	14,030,533	21,811	11,244,723	25,275,256	145	6	7	13
	Trex	26,250	41,576,165	42,825	29,714,637	71,290,802	203	2	13	15
	SAA	21,633	13,465,089	29,367	3,477,031	16,942,120	86	8	7	15
	TR	13,704	18,252,414	0	12,403,639	30,660,537	266	4		4
	Galapago	8,896	13,725,083	10,116	4,942,537	18,667,620	151	4	2	6
	UX	8,178	4,167,957	0	83,090	4,251,047	21	8		8
	CTPA	7,165	2,865,391	12,748	1,972,396	4,837,788	69	5	6	11
	Extreme	6,576	12,293,581	6,106	12,695,383	24,988,964	186	4	8	12
	AlienAdv	5,931	4,194,688	80,378	8,764,465	12,959,153	163	3	12	15
	BATB	5,399	25,462,496	0	4,651,128	30,125,277	39	3		3
	ATSOT	4,568	15,912,081	13,406	20,159,077	36,071,158	354	2	2	4
	MTA	2,726	2,272,080	0	463,174	2,735,254	196	2		2
	Cyberwor	562	11,243,810	29,975	9,934,693	21,178,503	104	1	13	14
	WOC	364	15,050,539	690	19,179,424	34,229,963	383	1	1	2
10/10/2002	SpaceSta	451,172	25,141,374	154,177	6,055,303	31,196,676	26	61	24	85
	Apollo13	167,169	808,543			808,543	4	18		18
	HaunCast	60,923	4,945,319	95,200	7,750,291	12,695,610	84	5	6	11
	CDS	36,884	14,073,798	24,494	11,271,287	25,345,085	146	6	7	13
	E3D	20,145	6,575,707	150,321	28,201,562	34,777,269	189	4	16	20
	Trex	12,325	41,598,445	39,605	29,722,226	71,320,671	204	2	13	15
	SAA	10,006	13,475,842	17,846	3,494,877	16,969,972	87	8	7	15
	Extreme	9,457	12,303,038	5,266	12,700,649	25,003,687	187	4	8	12
	UX	8,646	4,176,603	0	83,090	4,176,603	22	8		8
	TR	7,553	18,256,253	0	12,403,639	30,664,376	267	4		4
	AlienAdv	6,852	4,201,541	65,225	8,829,690	13,031,231	164	3	12	15
	CTPA	6,161	2,871,543	8,611	1,986,228	4,857,770	70	5	6	11
	Galapago	5,752	13,730,519	10,116	4,945,685	18,676,204	152	4	2	6
	ATSOT	5,457	15,917,538	7,015	20,171,034	36,088,572	355	2	2	4
	BATB	4,561	25,467,343	0	4,651,128	30,125,277	40	3		3
	MTA	630	2,272,710	0	463,174	2,735,884	197	2		2
	WOC	316	15,050,855	868	19,180,334	34,231,189	384	1	1	2
	Cyberwor	183	11,243,993	19,259	9,937,257	21,181,250	105	1	13	14

IMAX *Star Wars* Has \$1.9M Open on 58 Screens

(from *STAR WARS* on page 1)

would have been nearly two-thirds of the 131 IMAX theaters in the U.S. and Canada. The final total of 58 includes 26 multiplex screens, 15 commercial standalone venues, and 17 institutional theaters.

Fox says it has no plans to offer the IMAX edition outside the U.S. and Canada.

The only multiplex screens not to take *Star Wars* were **Marcus Theatres'** IMAX theaters in Columbus, OH, and suburban Chicago. A Marcus rep told *LFX* that the company had committed to **Disney's** *Treasure Planet*, opening Nov. 27, and *The Lion King*, opening on Dec. 25, and that *Star Wars* didn't work as well in their programming strategy as the Disney films.

With 17 bookings, institutional theaters made up nearly 30% of the total. This represents a higher percentage of non-commercial theaters than *Fantasia/2000* or *Beauty and the Beast* were able to capture (25% and 18% respectively), although *Star Wars'* absolute numbers were lower

than those two.

Apollo 13 matched *Star Wars'* 30%, with 7 institutional out of 23 total.

Among the reasons museum theaters gave for running *Star Wars* were its popularity (obviously!) and the fact that Fox was far more flexible in its lease terms than Disney had been. Theaters were allowed to run *Star Wars* in the evenings only, where Disney had required

all or most of their schedules, which would have crowded out school shows.

On the other hand, the marketing support was far less lavish and sophisticated than Disney's efforts had been. The fans were the largest part of the *Star Wars* marketing effort, according to **Jim Ward**, vice president of marketing at **Lucas-Film Ltd.** Fox placed newspaper and radio ads in the theaters' local markets, but there was no national campaign. (National TV ads for the DVD began running on the first weekend, but they didn't refer to the IMAX edition.)

Fox took a while to learn the nuances of LF exhibition, its reps displaying little understanding of LF booking practices in their first calls to theaters. Some theaters reported that they never received



A platoon of storm troopers joins the queue for tickets to *Star Wars* at the IMAX theater in Indianapolis' White River State Park.

the key art, that Fox's newspaper ads were too small, or that they placed radio ads only to find that Fox had also bought spots without telling them. But despite these and other stumbles, most theaters praised their Fox reps for learning quickly and having a positive attitude.

Theaters had to scramble to make up their prints. Most received them, unassembled, only a few days before the opening date, some arriving as late as the morning of Oct. 31.

Star Wars fan Web sites have reported that exit surveys asked if the interviewee would be interested in seeing the other four *Star Wars* films in IMAX (one wonders if anyone seeing the film the first weekend would have answered in the negative!), and asked about the following titles: *Matrix 2*, part 2 of *Lord of the Rings*, *Harry Potter 3*, and *Cat in the Hat*.



Darth Vader (fan Shawn Sullivan) warns Sacramento projectionist Patrick Wilson not to allow dust to appear on the screen.

(from *SHORTS* on page 28)

appreciation of science."

MacGillivray was cited for his nearly 40-year career, in which he has "sought to produce films that impact viewers' lives and communicate the beauty and import of nature."

The award, which comprises a gold medal and a US\$10,000 honorarium, is named for the explorer and cartographer who was the museum's director from 1939 to 1980.

Virginia Beach installs captioning

The **Virginia Marine Science Museum** in Virginia Beach, VA, has installed the Rear Window closed captioning system in its IMAX 3D theater, enabling deaf visitors to read captions for the films without distracting other visitors. The installation was funded by a \$26,000 grant from the Rehabilitative Services Incentive Fund and the Americans With Disabilities Act Committee.

The Rear Window system was invented

by **Rufus Seder** and **WGBH Boston** and first installed at the IMAX theater at the **National Air and Space Museum in** Washington, DC. The system uses an LED panel at the back of the theater that displays the captions in reverse, and a small panel of clear Plexiglas that the user attaches to his seat, adjusting it to see the reflection of the captions while he watches the film. Today some 16 LF theaters and dozens of conventional theaters in North America have Rear Window installations.

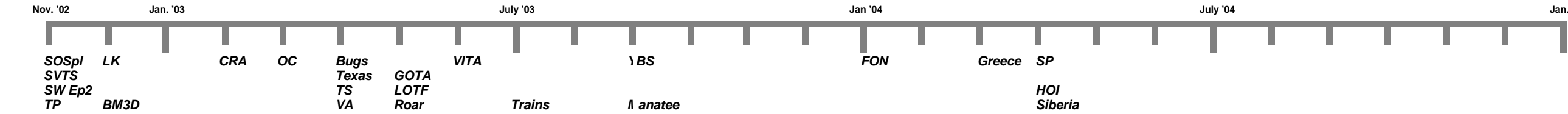


* New listing.
Underlined titles are 3D
Updated information is printed in bold.
Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

Blue Magic 3D
3D Entertainment; distributor: 3D Entertainment; director: Jean-Jacques Mantello; director of photography: Gavin McKinney; script: Francois Mantello; score: Christophe Jacquelin; science advisor: Dr. Mark Spalding; producer: Francois Mantello. 3D. Release: Late 2002.
– Film is complete and will be premiered at GSTA conference.

The Lion King
Walt Disney Pictures; distributor: Buena Vista. Original version credits: directors: Roger Allers, Rob Minkoff; writers: Irene Mecchi, Jonathan Roberts, Linda Wolverton; score: Elton John, Hans Zimmer, Lebo M.; producer: Don Hahn; executive producers: Sarah McArthur, Thomas Schumacher. Cast: Voices of Matthew Broderick, James Earl Jones, Jeremy Irons, Whoopi Goldberg, Rowan Atkinson. LF version: producer: Don Hahn. Release: Dec. 25, 2002.

Coral Reef Adventure
MacGillivray Freeman Films; distributor: MFF; directors: Howard Hall, Greg MacGillivray; writers: Osha Gray Davidson, Stephen Judson; camera: Howard Hall, Brad Ohlund; producers: Greg MacGillivray, Alec Lorimore; executive producer: Chris Palmer. Cast: Howard Hall, Michele Hall, Jean-Michel Cousteau, Maria Jao Rodriguez, Richard Pyle. Release: February 2003.
– Principal photography is complete.
– Editing is in progress, based on audience tests.



Our Country (wt)
Gaylord Entertainment; **distributor: Giant Screen Films**; directors: Steven Goldmann, Keith Melton; director of photography: Rodney Taylor; script: Tom Neff; **music producer: Randy Scruggs**; **sound design: Michael Davis**; producer: Tom Neff; executive producers: Steve Buchanan, Mark Floyd. Cast: Lyle Lovett, Loretta Lynn, Dolly Parton, Earl Scruggs, Dwight Yoakam. **Release: March 2003.**
– Film is complete, negative is being cut.
– Final mix will be completed in December in Nashville IMAX theater.

Bugs!
Principal Media Group; distributor: SK Films; director: Mike Slee; cinematographers: Peter Parks, Sean Phillips; producers: Phil Streather, Alex Ferguson; executive producers: Jonathan Barker, Peter Fudakowski, Simon Relph . Release: April 2003.
– August–September: shot in studio in Oxford, England.

Texas: The Big Picture (formerly **A Land Called Texas**)
Texas State History Museum Foundation; distributor: tba; **director: Scott Swofford**; directors of photography: Sean Phillips, **T.C. Christensen**; **composer: Sam Cardon**; **producer: Jan Wieringa**; executive producer: GSD&M. Release: April 2003.
– October: Filmed in Dallas, Abilene, San Antonio, Austin, Laredo.
– November: Will pick up a few shots rained out in October.
– Editing has begun.

Top Speed
MacGillivray Freeman Films; distributor: MFF; director: Greg MacGillivray; editors: Stephen Judson, Dale Beldin; script: Jack Stephens, Stephen Judson; camera: Brad Ohlund, Jack Tankard, Greg MacGillivray; producers: Greg MacGillivray, Alec Lorimore. Starring Marion Jones, Lucas Luhr, Marla Streb, Steve Murkett. Host: Tim Allen. Release: April 2003.
– Editing is under way.

Virtual Actors featuring The Boxer (wt)
TAARNA Studios Inc.; distributor: tba; writer, producer, director: Pierre Lachapelle; line pro-

ducer: Lucie Marchand; vfx team leader: Stephen Menzies; based on a story by Kaveh Kardan. 3D. Release: April 2003.
– Picture is locked.
– Sound recording is under way.
– Post-production delays have pushed back premiere.

Ghosts of the Abyss
EarthShip Productions; distributor: Buena Vista; director: James Cameron; producers: Gig Rackauskas, Andrew Wight; co-executive producers: James Cameron, Walden Media. Cast: Bill Paxton. 3D. Release: Spring 2003.
– Editing is under way.

Legend of the Forest: Special Edition*
An experimental animated film that focuses on the fight of a flying squirrel and forest fairies against humans who are destroying the forest. Tezuka uses animation styles within the story that parallel the history of animation. Tezuka Productions Co., Ltd./Aoi Promotion Inc.; distributor: Sarai Inc. (Japan), tba (elsewhere); writer, director: Osama Tezuka; executive producers, LF edition: Hitoshi Hara, Takayuki Matsutani. Release: Spring 2003.
– The 1987 animated feature has been printed to 15/70 and was shown at the GSTA conference in Toronto.

Roar! Lions of the Kalahari
Tim Liversedge Productions; distributor: Destination Cinema; director, producer, cinematographer: Tim Liversedge; executive producer: Lisa Truitt. Release: Spring 2003.
– Picture is locked.
– Editing sound.

Voyage Into the Abyss (wt)
Volcanic Ocean Films; distributor: Stephen Low Distribution; director: Stephen Low; director of photography: William Reeve; script: Alex Low; chief scientist: Richard Lutz; line producers: Lily Antonecchia, Dougal Caron; producer: Pietro Serapiglia; executive producer: Alex Low. **Release: June 15, 2003.**
– October: Additional topside shooting in Spain.
– Principal photography is complete.
– Editing is in progress.

Trains
Totale Fiction/Cinema Japan/Rigaud Production/La Géode; distributors: Giant Screen Films (America, Oceania), Rigaud Distribution (Europe, Middle East, Africa), Cinema Japan (Asia); director, DP: Pierre Willemin ; producer: Dominique Rigaud. Release: Summer 2003.
– January 2003–March 2003: Will film in USA, Canada, Peru, Great Britain, Italy, South Africa, India, China, and Japan.

The Young Black Stallion
Kennedy Marshall Company; distributor: Buena Vista; director: Simon Wincer; director of photography: Reed Smoot; script: Jeanne Rosenberg; producers: Fred Roos, Frank Marshall, Kathleen Kennedy; executive producer: Jeanne Rosenberg. Cast: Diana Tamimi, Patrick Elys, Richard Romanus. Release: September 2003.
– Principal photography is complete.
– Editing is in progress.

Manatee: The Forgotten Mermaid
Machine Age Films; distributor: tba; producers/ directors: Mark Merrall, Tom Boyd; director of

photography: James Matlosz; underwater cinematography: Tom Boyd; score: Joan Jones. Release: Fall 2003.
– Additional LF shooting set for winter.

Forces of Nature: Natural Disasters
National Geographic/Graphic Films, Inc.; distributor: Destination Cinema; director: George Casey; director of photography: Sean Casey; second unit DP: Greg Eliason; producer: Paul Novros; executive producer: Lisa Truitt. **Release: January 2004.**
– November–December: Returning to Montserrat to film volcano researchers.
– Spring 2003: Returning to Turkey to film earthquake scientists.
– Editing has begun.

Greece: Secrets of the Past (wt)
MacGillivray Freeman Films; distributor: MFF; director: Greg MacGillivray; editor: Stephen Judson; camera: Brad Ohlund, Greg MacGillivray, Jack Tankard, Ron Goodman; producers: Greg MacGillivray, Alec Lorimore. Release: March 2004.
– Shooting will resume in spring 2003.

Sacred Planet
Sacred Planet Project, Ltd.; distributor: Buena Vista; director: Jon Long; director of photography: William Reeve; script: Jon Long, Karen Fernandez; producers: Karen Fernandez, Jon Long; executive producer: Jake Eberts. Release: April 2004.
– October: Filmed in Borneo.
– November: Thailand.

The Heart of India (wt) (formerly **Pas-sage Across India**)
Tricolor Films/Bharatbala Productions/ MacGillivray Freeman Films; distributor: MFF. **Director: G. Bharat**; **director of photography: Reed Smoot**; **script: Michael Caulfield**; **score: A. R. Rahman**; **executive producer: Sushil Tyagi**. **Release: Spring 2004.**
– November-December: Filming in India.

Secrets of Siberia
Egoli Tossel Film, Cine Dok; distributor: National Wildlife Federation; director: Frank Mueller; director of photography: Rodney Taylor. **Narrator: Peter Ustinov**. Release: Spring 2004.
– October: Filmed in Irkutsk, the Amur Valley, the Altai Mountains, and on the Pacific.



Tim Liversedge filming for Roar! Lions of the Kalahari.